
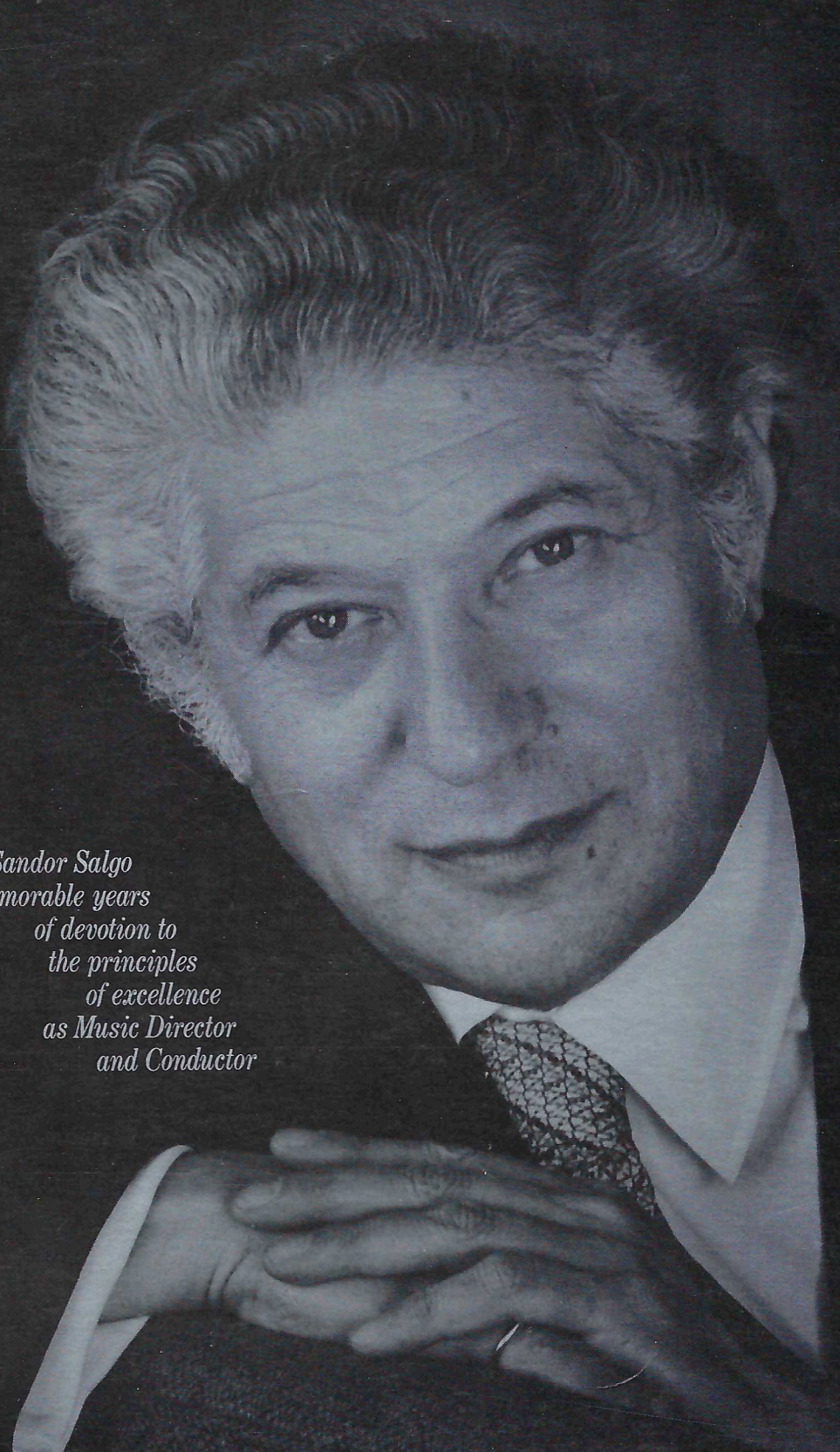


43rd CARMEL BACH FESTIVAL 1980

A black and white portrait of Sandor Salgo, an older man with wavy, light-colored hair. He is wearing a dark suit jacket, a white shirt, and a patterned tie. His hands are clasped in front of him, and he is looking directly at the camera with a slight smile.

*Sandor Salgo
25 memorable years
of devotion to
the principles
of excellence
as Music Director
and Conductor*

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CARMEL BACH FESTIVAL

Founded in 1935 by Dene Denny and Hazel Watrous

SANDOR SALGO

Music Director and Conductor

PLEASE NOTE

No photography or recording permitted

NO SMOKING

shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea

LATECOMERS

will not be seated while the performance is in progress

CARMEL BACH FESTIVAL

P.O. BOX 575

CARMEL, CA 93921 624-1521

To Sandor Salgo

*Your audiences, musicians, the Board of Directors, your reviewers,
and the communities in which you work and live
pay tribute to you on your 25th anniversary
as Music Director and Conductor of the
Carmel Bach Festival. Your guidance and
leadership, traditional and yet innovative,
have brought a small festival to international
prominence among events celebrating the
music of Bach and his peers. Your integrity
and constant pursuit of excellence are
indelibly stamped upon each succeeding year.*



Maestro, we salute you.





Ansel Adams photo

Sandor Salgo

Music Director and Conductor

“Again and again, the genius of Bach finds its proper instrument in Salgo.”

Sandor Salgo has been Music Director and Conductor of the Carmel Bach Festival, with increasing acclaim, since 1956. A native of Hungary, Mr. Salgo began his career as a pupil of Fritz Busch and George Szell. He has conducted extensively in Europe including several times at the Deutsche Staatsoper in Berlin. His last tour in September 1978 included two Mozart operas in Berlin, recording for the Radio Freie Sender in West Berlin, and touring with the Weimar Kammerorchester. He has served as guest conductor of several European orchestras, the National Symphony Orchestra of Mexico, the San Francisco Symphony, San Francisco Spring Opera, the Vancouver Festival, the Royal Philharmonic Orchestra of London, and the Salt Lake City Symphony.

Presently, Mr. Salgo is music director and conductor of the Marin Symphony, the Modesto Symphony, and the Music at the Vineyards series at Saratoga, California. He received the Lloyd W. Dinkelspeil Award “for outstanding service to undergraduate education” at Stanford University where he was music director of the Stanford Opera Theater and Stanford Symphony Orchestra. Most recently, he received the Norman Fromm Citation from the College of Notre Dame in Belmont for contributing “significantly to the musical life of the San Francisco Bay Area.”

In the recent words of San Francisco Bay Area critics, Mr. Salgo is a “deft, sympathetic conductor” with “an unsurpassing sense of what Bach is up to.” Rarely has one man made a greater impact upon the evolution and development of a musical institution than has Maestro Salgo during his 25 seasons with the Carmel Bach Festival.

Johann Sebastian Bach — what a giant of a man! His creativity was immense, as attested by twenty children and music that has been enjoyed for almost three hundred years. He wrote in all the forms current in his day except opera: more than 200 cantatas, sonatas, fantasias, preludes, fugues, toccatas, and an amazing hundred and forty-three chorale preludes. His works include compositions in each of the 24 major and minor keys.

His music is loved and remembered by teachers, performers and listeners alike. Among the devoted were Dene Denny and Hazel Watrous, who, in 1932, organized a series of concerts in Carmel, which planted the seed for the Carmel Bach Festival.

One performance by a string quartet presented three concertos: Bach, Boccherini and Mozart. To support the Quartet in this undertaking an orchestra was assembled from all over the Monterey Peninsula.

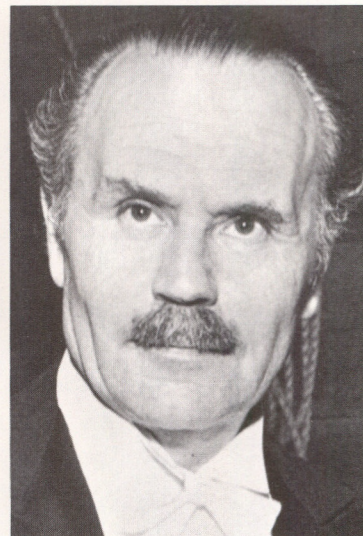
A carpenter, a butcher, a dentist, a socialite, a photographer, and many others pursued their callings by day and became musicians by night.

Michel Penha, cellist of the quartet and former first cellist of the San Francisco Symphony, rehearsed the orchestra in a pleasant low-ceilinged room of the Denny-Watrous Gallery on Dolores Street. It was decided to open the weekly rehearsals to season subscribers. The response was immediate and enthusiastic, and audiences soon contained a nucleus of listeners who were familiar with each work performed. A rare rapport grew up between audiences and musicians which held not only during that crucial first year, but also as the Penha Piano Quartet presented the next two seasons.

*Michael Penha,
first director, in 1932,
of what was to
become the
Carmel Bach Festival.*



*Gastone Usigli,
conductor of the
Festival from 1938
until his death in 1956.*



The support of the Carmel Music Society had much to do with transforming the heterogeneous group into the 50-piece Monterey Peninsula Orchestra which was augmented, thanks to cordial relations with the Musicians Union, by a few profes-



How it all began

A message from the President



sionals from the San Francisco Symphony. A 50-voice choir, formed under the direction of Miss Denny herself, made possible the presentation of many larger works. The charm of the city of Carmel itself made its own contribution to the success of the new venture. Many of its residents were refugees from Progress, and they tended to be as ruggedly individual as the terrain around them. Cool summers attracted visitors. Then as now there was no more delightful way to spend vacation days than to hear one's fill of good music, and in the intervals to prowl the shops that line Carmel's hilly streets, and to enjoy its excellent restaurants.

*Founders of the Carmel Bach Festival,
Dene Denny, left, and Hazel Watrous, below.*



Miss Denny and Miss Watrous had played an increasing part in the cultural life of the town since the 1920s when they moved from San Francisco to Carmel to establish the Denny-Watrous Gallery. Miss Watrous was more prominently associated with the players' group at the First Theater in Monterey. Miss Denny was a fine pianist who had performed extensively in San Francisco and elsewhere, playing avant garde music long before it was fashionable. Not only chamber music but exhibits of sculpture, painting, photography and many other art forms found hospitality within the Gallery.

In 1935 these many musical resources were brought together under the aegis of the Denny-Watrous Management to found the Carmel Bach Festival, an organization devoted to performing the works of the great German master. A quartet of trombones opened the first four-day season on July 18, 1935, with Ernst Bacon as conductor, and brass choirs sounding from the tower of Sunset Theatre have heralded each Festival since then. That season's final concert was guest-conducted by Gastone Usigli in Carmel Mission Basilica, built in 1771, only twenty-one years after Bach's death. A new place and a new life had been found for Bach's music.

Some succeeding Festival milestones:

1936: Ralph Linsley, pianist of the Penha Piano Quartet, became the Festival's pianist, continuo player and harpsichordist. In 1973 he retired as general coordinator of the Festival but has been its Southern California representative as well as consultant and program editor.

1942: A three year hiatus occurred during World War II.

1956: Following Gastone Usigli's death, Sandor Salgo became the Festival's music director and conductor.

1961: The Festival was extended to ten days.

1973: To satisfy an increasing demand for seats, the Festival was extended to two weeks.

1979: Again, to satisfy demand for seats and to further support the Festival financially, the Festival has been expanded to include a third full weekend.

As Festival audiences turn to this year's program, celebrating Maestro Salgo's 25th season, they will find an even richer tradition in the making. So history pauses for a moment to honor the past, enjoy the present and look toward the promise of the future.

This year we treasure and salute a forty-three year tradition of Baroque music in Carmel. For twenty-five of these years Sandor Salgo has nurtured and preserved tradition, strengthened and expanded the musical offering. We have here, in Sunset auditorium, an incomparable event, a Festival in its true sense, a convivial celebration by those who

love to perform and hear this music.

We depend on many friends for the realization of this event. Our musicians receive only expenses and housing in compensation. Residents of the Peninsula area house, lunch and dine our participant guests. Since ticket income covers only 70% of operating expenses we are dependent on gifts to make up the difference. Our supporters

come mostly from our audience and they have been generous. We are beginning to build an endowment, an imperative if the future is to be secure and to match the standards set in the past.

To all of you, thank you for your enthusiasm and your loyalty. We cherish this music and together we can maintain this tradition for another forty-three years.

Janet D. Morris

Officers & Committees

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FRANCIS DuBOIS

First Vice President

SUZANNE W. MEEM

Second Vice President

MRS. DWIGHT W. MORROW

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Treasurer

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JO CHILDERS

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MRS. BASIL I. ALLAIRE

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MRS. ROBERT F. ARENZ

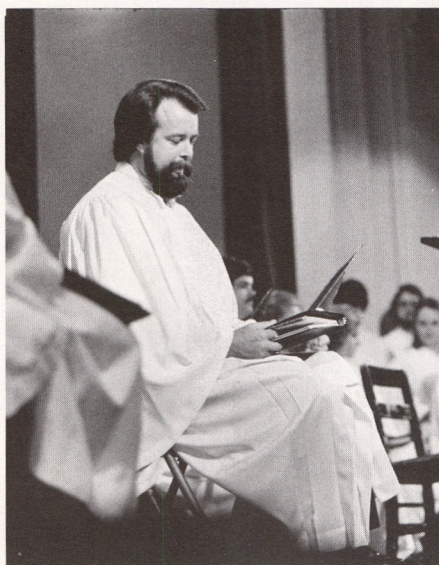
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MR. AND MRS. TALCOTT BATES

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DR. ROBERT BRAMMAN
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JOYCE DAHL
MR. AND MRS. JOHN DAVIE
MRS. RALPH K. DAVIES
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MR. AND MRS. WILFRED SCHOLEFIELD



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MR. AND MRS. EBEN WHITTLESEY
MRS. ELIZABETH J. WINTERS
MR. AND MRS. PETER C. WRIGHT
MRS. PAUL WOUTENBERG

Conductor, Orchestra, Chorus, and Chorale

CONDUCTOR

Sandor Salgo

ORCHESTRA

VIOLIN

Rosemary Waller,
Concertmaster
Mark Volkert,
Assistant Concertmaster
Mayumi Ohira, 3rd Chair,
Violin I
Mutsuko Cooper, Principal,
Violin II

VIOLA

Thomas Hall, Principal
Stephanie Fricker,
Assistant Principal
Thomas Demer
Roland Kato
Fidel Sevilla
Raymond Tischer

CELLO

Douglas Ischar, Principal
Hanna Brickman
Mary Commanday
Harold Cruthirds
Jan Volkert

CONTRABASS

Richard T. Andrews, Principal
Shinji Eshima

FLUTE

Brooks deWetter-Smith,
Principal
Susanna Watling

TROMBONE

Will Sudmeier, Principal
A. Michael Brown
Kurt Patzner

TIMPANI

Scott Hamilton

HARPSICHORD

Bruce Lamott
Madeline Ingram

ORGAN

Kenneth Ahrens

CHORALE

SOPRANO

Rebecca Breeding
Charlene Caddick
Joanne Condren
Kaye DeVries
Carol Menke-Sidener
Denell Meyer
Caterina Micieli
Mary-Esther Nicola
Margot Power
Dawn Rykert
Nancy Wait

ALTO

Carole Burch
Debbie Cree
Glenna DeWeese
Marcia Gronewold
Martha Jane Howe
Debra Patchell
Catherine Stoltz
Diane Thomas,
Assistant Coordinator

TENOR

Allan Caddrick
William Davis
Robert Faris
Thomas Goleekee
Joseph Golightly
James Hull
John Kay
Donald Martin

BASS

Robin Buck
Herbert Cabral
Bruce Grimes
Thomas Hart
Alexander Holodiloff
Michael Lancaster
Robert Lopez
Paul Tavernier

CHORUS

SOPRANO

Cathryn Baptiste
Margaret Clark
Jane Crotser
Joanne Deimling
Linda Lancaster
Jean Laurits
Debbie Mayhan
Nancy Opsata
Dottie Roberson
Rosemary Rogers
Susan Rose
Shirley Slick
Colleen Stohlton
Christine Wait
Brigitta Wray

ALTO

Brenda Almeida
Jo Childers
Anne Clothier
Patricia Griffith
June Harner
Marilyn McCormick
Leslie Recker
Connie Serrière

TENOR

Tom Larson
Patrick Lynch

BASS

Joseph Hutchinson
G. E. Jacobsen
Brian Steen
Don Trout
Tom Woo
Peter Zils

CLARINET

Theodore Oien, Principal
Richard Dasher

OBOE

Raymond Duste, Principal
Jean Stevens
Donald Leake
Deborah Henry

BASSOON

Susan Willoughby, Principal
David Sullivan

FRENCH HORN

Carlberg Jones, Principal
Eric Achen

TRUMPET

Edward Haug, Principal
Charles J. C. Daval,
Assistant Principal
Charles R. Bubb, Jr.
Carole Klein



Norbert Banse
Jeremy Constant
Joann Cruthirds
Ronald Erickson
Renie Wong Lindley
Frankay V. Oleson
Rebecca Rose
Donna Lee Salarpi
Marilyn Robinson Sevilla
Mary Ann Tucker

Festival Staff

Priscilla Salgo

Director, Festival Chorale and Assistant Conductor

Priscilla Salgo is far more than the gracious wife of the Festival's music director, Sandor Salgo. This year marks her 22nd as director of the Festival Chorale, a group of professional singers drawn principally from the Los Angeles and San Francisco Bay areas. The 35-member group begins rehearsing in the spring, following special auditions.

Mrs. Salgo received her Bachelor's and Master's degrees from Westminster Choir College, Princeton, New Jersey, and was a member of its faculty for five years. She studied choral conducting with Wolfgang Stresemann and Sandor Salgo, and Baroque music with Gustave Reese, Putnam Aldrich and George Houle.

In addition to directing the Festival Chorale, Mrs. Salgo also directs the Choral Workshop sponsored jointly by the Festival and the Lyceum of the Monterey Peninsula. For three weeks preceding the Festival four clinicians, under Mrs. Salgo's supervision instruct a group of young people aged 15 to 20 in choral singing and vocal techniques. Her leadership has inspired these students to make remarkable progress, as is shown each summer in the ensemble demonstration held at the workshop's conclusion.

Mr. and Mrs. Salgo make their home on the campus of Stanford University. During the academic year Mrs. Salgo is Choir Director of the Sunnyvale Presbyterian Church.

Rosemary Waller

This year Rosemary Waller returns to Carmel for her 17th appearance as concertmaster of the Bach Festival Orchestra. A native of South Bend, Indiana, she grew up in Southern California, where she was a student of the late Vera Barstow. After receiving her Bachelor's and Master's degrees from the University of Southern California, Mrs. Waller was awarded a Fulbright grant to the Paris Conservatory, where she studied two years with Roland Chamy.

Upon her return to the United States, she became a member of the National Symphony in Washington, D.C. In 1960, Mrs. Waller joined the Cincinnati Symphony where she has been Principal Second Violinist since 1968. A charter member of the Bowdoin College Chamber Players, Mrs. Waller appeared recently in the Linton Chamber Music Series in Cincinnati, and in June performed at the Casals Festival in Puerto Rico.

Kenneth Ahrens

Director, Festival Chorus and Librarian

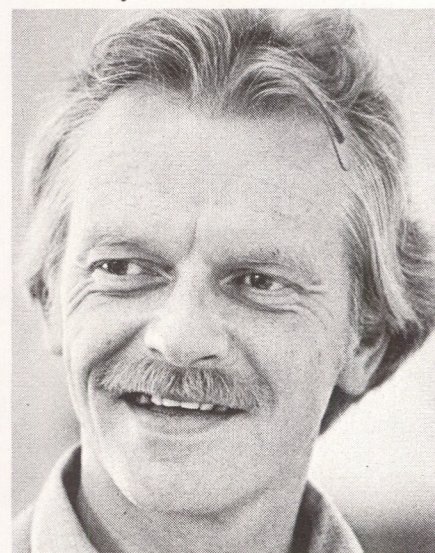
For the past 17 years, Festival organist Kenneth Ahrens has served as Chorale assistant to Mr. and Mrs. Salgo and is also Festival librarian. He received his Bachelor of Music degree from Valparaiso University where he studied with Heinrich Fleischer. He earned his M.M. in organ from Indiana University, where he also taught. At Stanford University, he continued advanced studies and served as assistant organist. A Monterey Peninsula resident, Mr. Ahrens is Director of the Monterey Peninsula Community School of Music. He heads the Music Department at Santa Catalina School and is organist at Sunnyvale Presbyterian Church.



Priscilla Salgo



Rosemary Waller



Kenneth Ahrens



Ralph Linsley

Ralph Linsley
*Program Coordinator and
 Southern California Representative*

From the time he joined the Festival Orchestra in 1936 as pianist, harpsichordist and continuo player until his "retirement" in 1973 as general coordinator, Ralph Linsley has served each succeeding conductor and chorale director as consultant and chief assistant. He assumed responsibility for arranging auditions, scheduling rehearsals and overseeing the moving and tuning of all keyboard instruments.

After an absence in 1978, Mr. Linsley returned last year and again took on many of his former tasks, providing the almost invisible logistical support without which the Festival could not become a reality. His organizational ability and knowledge of all facets of the Festival make him invaluable to all who work with him.

He holds a Bachelor of Music Degree from Yale University, along with a Phi Beta Kappa key, and a Master of Music degree from the University of Southern California where, in 1967, he was honored as the annual Outstanding Music Alumnus.

Mr. Linsley received a similar award in 1974 from the Music Alumni of Yale University.

Robert Bowser
Stage Manager

Returning for his second year as Stage Manager, Robert Bowser again assumes the complex duties associated with that position. As stage manager of Sunset Center Theater he was associated with the Festival in 1976, 1977 and 1978.

Before moving to the Monterey Peninsula from the Los Angeles area, Mr. Bowser was Director of New Talent with Universal M.C.A. and Casting Director for Metro Goldwyn Mayer Studios.



Robert Bowser



Janet Eswein

Janet Eswein
Festival Secretary

Joining the Festival in May 1979, Janet Eswein has just completed her first year as Festival Secretary. Her administrative experience includes several years as general supervisor of medical and dental offices. Before moving to the Monterey Peninsula, Janet was a resident of Hillsborough where she served as a volunteer in church, school and political activities. In 1970, she was chosen Hillsborough's Citizen of the Year. Janet holds a Bachelor of Science Degree from Northwestern University.

FESTIVAL STAFF

GALE PEAK

Ticket Manager

JANET BUSH

Bookkeeper

PHILLIP M. SCHLUETER

*Tuning and Maintenance of
 harpsichords and organ*

ELLSWORTH R. GREGORY

Tuning and Maintenance of pianos

ELEANOR AVILA

Chorus Accompanist

LYNNIE KRAMER

Assistant Librarian

JOHN GARY

Technical Director

DAVID MAHONEY

Assistant Stage Manager

BRAD GARDNER

*Technical Director
 Carmel Mission Basilica*

TIMOTHY GRADY

JOSEPH OLIVIER

KEVIN SIMES

MARTA YATES

Stage Crew

MRS. RICHARD BRACE

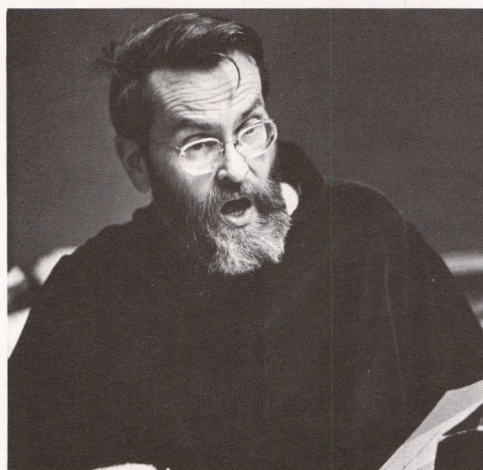
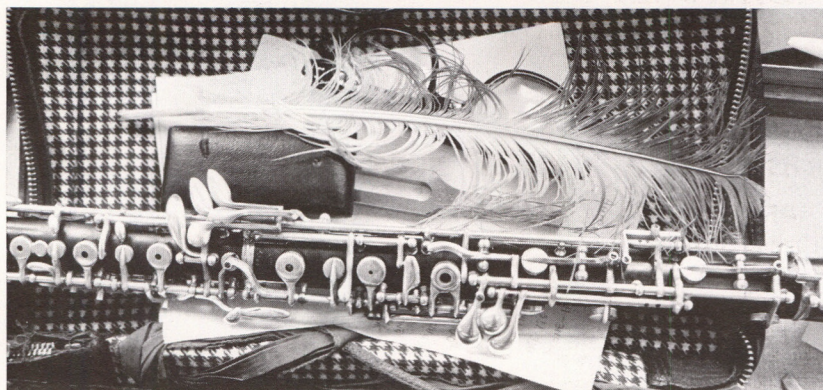
Wardrobe

JACK C. PHILLIPS

Consultant

RONALD C. JAMES

Photography



The Concerts

PROGRAM NOTES

Dr. Raymond Kendall

Former Dean
School of Performing Arts
University of Southern California

Edward Colby

Former Head Music Librarian
Stanford University

Dr. William P. Mahrt

Professor of Music
Stanford University



TO RAYMOND DUSTÉ

We congratulate Ray Dusté in his 25th year with the Festival Orchestra. His artistry, fellowship and good humor have greatly enhanced the Festival for performers and audiences alike.

THE RECITALS

Dedicated to the memory of
Sally Kell, principal cellist
and continuo player, 1959 to 1975.

Concert / 8 pm **FRIDAY, JULY 11** Sunset Center Theater

WORKS OF JOHANN SEBASTIAN BACH

See Program for July 14

Concert / 3 pm **SATURDAY, JULY 12** Sunset Center Theater

THE MARRIAGE OF FIGARO

Wolfgang Amadeus Mozart

See Program for July 19

Concert / 2 pm **SUNDAY, JULY 13** Sunset Center Theater

THE MASS IN B MINOR

Johann Sebastian Bach

See Program for July 20

Concert / 8 pm **MONDAY, JULY 14 & 21** Sunset Center Theater

WORKS OF JOHANN SEBASTIAN BACH

(1685-1750)

I. Cantata, "Christ lag in Todesbanden," BWV 4

SINFONIA

VERSUS I

soprano, alto, tenor, bass

Christ lag in Todesbanden
Für unser Sünd' gegeben;
Er ist wieder erstanden
Und hat uns bracht das Leben;
Dess wir sollen fröhlich sein,
Gott loben und ihm dankbar sein,
Und singen Halleluja!

Christ lay in the bonds of death,
Delivered for our sins;
He has risen again
And has brought us life;
We must be joyful for this,
Praise God and be grateful to Him
And sing Hallelujah!

VERSUS II

soprano, alto

Den Tod Niemand zwingen kunnt'
Bei allen Menschenkindern;
Das macht alles unser Sünd',
Kein Unschuld war zu finden.
Davon kam der Tod so bald
Und nahm über uns Gewalt,
Hielt uns in seinem Reich gefangen.
Halleluja!

Nobody could overcome Death
Among all mankind;
This was all caused by our sin,
No innocence was to be found.
For this, Death came so soon
And took power over us,
Held us captive in his kingdom
Hallelujah!

VERSUS III

tenor

Jesus Christus, Gottes Sohn,
An unser Statt ist kommen
Und hat die Sünde weggethan,
Damit dem Tod genommen
All' sein Recht and sein' Gewalt,
Da bleibet nichts denn Tod'sgestalt;
Den Stach'l hat er geworden.
Halleluja!

Jesus Christ, the Son of God,
Has come in our stead
And has cast sin aside,
Thereby taking from Death
All his rights and his power;
There remains nought but Death's form,
His sting he has lost.
Hallelujah!

VERSUS IV

soprano, alto, tenor, bass

Es war ein wunderlicher Krieg,
Da Tod und Leben rungen;
Das Leben, das behielt den Sieg,
Es hat den Tod verschlungen.
Die Schrift hat verkündiget das,
Wie ein Tod den andern frass,
Ein Spott aus dem Tod ist worden.
Halleluja!

There was a wondrous war
Between Life and Death;
Life won the victory
And Death was swallowed up.
This was written in the scriptures,
How one Death consumed the other,
And thus made a mockery of Death.
Hallelujah!

VERSUS V

bass

Hier ist das rechte Osterlamm,
Davon Gott hat geboten,
Das ist hoch an des Kreuzes Stamm
In heisser Lieb' gebraten,
Das Blut zeichnet unser' Thür,
Das hält der Glaub' dem Tode für,
Der Würger kann uns nicht mehr schaden,
Halleluja!

Here is the true Passover Lamb,
God had commanded it,
High upon the Cross' shaft
It has been roasted in ardent love,
The blood marks our doors,
Faith holds it before Death,
The murderer can no longer harm us.
Hallelujah!

VERSUS VI

soprano, tenor

So feiern wir das hohe Fest
Mit Herzensfreud' und Wonne,
Das uns der Herr scheinen lässt;
Er ist selber die Sonne,
Der durch seiner Gnade Glanz
Erleuchtet unsre Herzen ganz,
Der Sünden Nacht ist verschwunden.
Halleluja!

So we celebrate the high feast
With heartfelt joy and delight
That the Lord lets shine for us;
He is Himself the sun
Who through the splendour of His grace
Lights up our hearts completely,
The night of sin has disappeared.
Hallelujah!

VERSUS VII

soprano, alto, tenor, bass

Wir essen und wir leben wohl
Im rechten Osterfladen;
Der alte Sauerteig nicht soll
Sein bei dem Wort der Gnaden;
Christus will die Koste sein
Und speisen die Seel' allein.
Der Glaub' will kein's Andern leben.
Halleluja!

We eat and live well
With the true unleavened bread of Easter;
The old leaven shall not
Be with the Word of Grace;
Christ will be the meal
And will feed the soul only.
Faith wants no other life.
Hallelujah!

FESTIVAL CHORALE AND ORCHESTRA

II. Brandenburg Concerto No. 2. in F, BWV 1047

(Allegro)
Andante
Allegro assai

CHARLES DAVAL, *trumpet*
BROOKS deWETTER-SMITH, *flute*
RAYMOND DUSTÉ, *oboe*
MARK VOLKERT, *violin*
FESTIVAL ORCHESTRA

III. Brandenburg Concerto No. 3 in G, BWV 1048

Allegro moderato
Allegro

FESTIVAL ORCHESTRA
BRUCE LAMOTT, *harpsichord*

INTERMISSION

IV. Cantata, "Wachet auf! ruft uns die Stimme," BWV 140

CHORUS

Verse I

Wachet auf! ruft uns die Stimme
Der Wächter sehr hoch auf die Zinne:
Wach auf, du Stadt Jerusalem!
Mitternacht heisst diese Stunde;
Sie rufen uns mit hellen Munde:
Wo seid ihr klugen Jungfrauen?
Wohl auf! der Bräut'gam kommt,
Steht auf! die Lampen nehmt!
Alleluja! Macht euch bereit
Zu der Hochzeit;
Ihr müsset ihm entgegen gehn.

Sleepers, wake! the voice of the watchmen
Is calling high on the battlements yonder:
Wake, city of Jerusalem!
It is the hour of midnight;
They call to us clearly:
Where are you, wise virgins?
Awake, the bridegroom comes,
Rise up! Take your lamps!
Allelujah! Be prepared
For the great feast;
You must go to meet him.

RECITATIVE

tenor

Er kommt, er kommt,
Der Bräut'gam kommt!
Ihr Töchter Zions kommt heraus;
Sein Ausgang eilet aus der Höhe
In euer Mutter Haus.
Der Bräut'gam kommt, der einem Rehe
Und jungen Hirsche gleich
Auf denen Hügeln springt,
Und euch das Mahl der Hochzeit bringt.
Wacht auf, ermuntert euch!
Den Bräut'gam zu empfangen;
Dort! sehet! kommt er her gegangen.

He comes, he comes,
The Bridegroom comes!
Daughters of Zion, come forth;
He hastens down from the heights
Into your mother's house.
The Bridegroom comes as a roe
Or a young stag
Leaps from yonder hills,
And brings to you the wedding feast.
Awake, make good cheer!
The Bridegroom to receive;
There! See! He has appeared.

DUET

soprano, bass

Seele: Wann kommst du, mein Heil?
Jesus: Ich komme, dein Teil!
Seele: Ich warte mit brennenden Öle:
 Eröffne den Sall
 Zum himmlischen Mahl,
 Komm, Jesu!
Jesus: Ich öffne den Saal
 Zum himmlischen Mahl!
Seele: Komm, Jesu!
Jesus: Komm', liebe Seele!

Soul: When do you come, my Savior?
Jesus: I come, for your sake!
Soul: I wait, with burning oil;
 Open the great hall
 For the heavenly feast,
 Come, Jesus!
Jesus: I open the great hall
 For the heavenly feast!
Soul: Come, Jesus!
Jesus: Come, beloved one.

CHORALE: VERSE II

tenor

Zion hört die Wächter singen,
Das Herz tut ihr vor Freuden springen,
Sie wachet, und steht eilend auf.
Ihr Freund kommt von Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig.
Ihr Licht wird hell, ihr Stern geht auf.
Nun komm', du werthe Kron',
Herr Jesu, Gottes Sohn.
Hosianna!
Wir folgen All' zum Freudensaal,
Und halten mit das Abendmahl.

Zion hears the watchmen singing,
The heart springs with joy.
She wakens, and arises in haste.
Her Friend comes in heavenly splendour,
Strong in the power of truth and grace.
Her light burns clear, her star ascends.
Now come, worthy crown,
Lord Jesus, God's own Son.
Hosanna!
We all follow to the hall of joy
And partake of the great supper.

RECITATIVE

bass

So geh' herein zu mir,
Du mir erwählte Braut!
Ich habe mich mir dir
In Ewigkeit vertraut.
Dich will ich auf mein Herz,
Auf meinen Arm gleich wie ein Siegel setzen,
Und dein betrübtes Aug' ergötzen.
Vergiss, o Seele, nun
Die Angst, den Schmerz,
Den du erdulden müssen;
Auf meiner Linken sollst du ruh'n,
Und meine Rechte soll dich küssen.

So now go in with me,
My chosen Bride!
I have been your own
From all eternity.
I will set you on my heart
And on my arm like a signet,
And brighten your sad eyes.
Forget now, O soul,
The anguish, the pain,
Which you had to bear;
At my left hand you shall rest,
And my right hand shall caress you.

DUET

soprano, bass

Seele: Mein Freund ist mein!
Jesus: Und ich bin dein!
Beide: Die Liebe soll nichts scheiden;
Jesus: Du sollst mit mir
 In Himmels Rosen weiden.
Seele: I will mit dir
 In Himmels Rosen weiden.
Beide: Da Freude die Fülle,
 Da Wonne wird sein!

Soul: My Friend is mine!
Jesus: And I am thine!
Both: Nothing shall sever our love;
Jesus: You shall with me ascend
 To rosy heights of heaven.
Soul: I will with you ascend
 To rosy heights of heaven.
Both: There the fullness of joy,
 There bliss will be!

CHORALE: VERSE III

Gloria sie dir gesungen
Mit Menschen- und mit Engelzungen,
Mit Harfen und mit Cymbeln schon.
Von zwölf Perlen sind die Pforten
An deiner Stadt; wir sind Consorten
Der Engel hoch um deinen Thron.
Kein Aug' hat je gespürt,
Kein Ohr hat je gehört
Solche Freude.
Dess sind wir froh, io! io!
Ewig in dulci jubilo.

Let Gloria now be sung to Thee
With tongues of men and angels,
With harps and cymbals.
Of twelve pearls are the gates
Of Thy city; we are consorts
Of the angels high about Thy throne.
No eye has ever seen,
No ear has ever heard
Such joy.
Thus we rejoice, io! io!
Ever in dulci jubilo.

The Soul.....MARY-ESTHER NICÓLA, *soprano*
Jesus.....WILLIAM RAMSEY, *bass*

THOMAS GOLEEKE, *tenor*

ROSEMARY WALLER, *violin*

RAYMOND DUSTÉ, *oboe*

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

PROGRAM NOTES

I. In the words of Arnold Schering, the cantata, *Christ Lag in Todesbanden*, is a "deeply serious work, glowing with restrained passion." The intensity of Bach's setting of Martin Luther's text is in part due to the persistence of the chorale tune, which forms the basis of each of the eight sections of the cantata. Although the general tone is somber, each of the seven verses ends with the exclamation, "Halleluja," assuring the believer of Christ's victory over death. According to its subtitle, this cantata was intended for the first Sunday of Easter. The date of composition is usually given as 1724, although an earlier date is possible.

— E. C.

II. Bach sent six concertos to HRH Monseigneur Christian Ludwig, Margrave of Brandenburg, in 1731, with the following dedication: "Several years ago . . . your Royal Highness deigned to honor me with the command to send . . . some pieces of my composition: I have then . . . taken the liberty of rendering my most humble duty . . . with the present concertos; begging Your Highness most humbly, not to judge their imperfections with the rigor of the fine and delicate taste which the whole world knows Your Highness has for musical pieces; but rather to infer from them. . . the profound respect and the most humble obedience which I try to show . . . therewith . . ."

While we have no definite evidence why Bach decided upon the instrumental groups he employed in these six concertos, the strongest likelihood seems to be a systematic exploration of instrumental sonorities.

Trumpet, flute, oboe and violin form the concertino group for the *Brandenburg No. 2*. In the first movement the concertino group has its own thematic material, played against ostinato strings.

The Andante features the flute, oboe and violin, playing over repeated 8th notes in the *basso continuo*: the trumpet is absent for this movement.

The trumpet begins the *Allegro assai* in fugal style, leading the way, through contrapuntal involutions, and also having the last word.

— R. K.

III. The third *Brandenburg Concerto* is scored for nine separate string parts, with *basso continuo*: three violins, three violas and

three cellos.

Although Bach makes no distinction in his score between *concertino* (solo) and *ripieno* (ensemble) passages, in the present performance three solo violins play the *concertino*, three groups of violins the *ripieno*: the same with violas and cellos, thus clarifying the composer's intent.

No middle movement is scored; there are just two chords, leading to the closing *Allegro*. Instead of the two chords, or a cadenza such as Bach himself might have inserted at such a spot, Dr. Lamott will bridge the two movements with an appropriate improvisation.

The *Allegro* is a kind of perpetual motion, with restless 16th notes always evident in one of the parts. It is scored in 12/8 measure, with frequent canonic imitations.

— R. K.

IV. The cantata, "Sleepers, awake," is based on the parable of the wise and foolish virgins (St. Matthew 25:1-13). The wise virgins became bridesmaids attending the symbolic wedding of the Bride and Bridegroom. In the words of Whittaker, "It is a cantata without weaknesses, without a dull bar, technically, emotionally and spiritually of the highest order."

The opening chorus may well depict the procession of the bridesmaids: it evokes a strong sensation of imminence and anticipation: the choral melody sung by sopranos and horn brings the longed-for announcement of the Bridegroom's coming.

A narrator sees the Bridegroom "like a roe or young hart upon the lofty hills." Then follows the first duet between Bride and Bridegroom, accompanied by a solo violin melody "like the flowing of anointing oil." The chorale setting of the second stanza is sung by tenors in unison, with the counterpoint of a dance tune played, also in unison, by violins and violas. The Bridegroom speaks to the Bride and the two join in a duet of "pure bliss, one of the most engaging Bach ever wrote."

In the final chorale, "the plainest of all chorale settings and extraordinarily powerful," Bach portrays musically the twelve gates of pearl. One may even find some symbolism in the twelve notes of the bass set to the words, "Of twelve pearls are the portals."

— E. C.

Concert / 8 pm **TUESDAY, JULY 15 & 22** Sunset Center Theater

I. Concerto in b, for four violins, F. IV, No. 10

Allegro

Largo

Larghetto - Allegro

Antonio Vivaldi
(1678-1741)

ROSEMARY WALLER
MARK VOLKERT

MAYUMI OHIRA
JEREMY CONSTANT

FESTIVAL ORCHESTRA

II. "Wedding" Cantata, "Weichet nur, betrübte Schatten," BWV 202

Johann Sebastian Bach
(1685-1750)

Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh'.
Florens Lust will der Brust
Nichts als frohes Glück verstatten,
Denn sie trägt Blumen zu.

Die Welt wird wieder neu,
Auf Bergen und in Gründen
Will sich die Anmuth
Doppelt schön verbinden,
Der Tag ist von der Kält frei.

Phöbus eilt mit schnellen Pferden
Durch die neugeborne Welt.
Ja, weil sie ihm wohlgefällt,
Will er selbst ein Buhler werden.

Drum sucht Amor sein Vergnügen,
Wenn Purpur in den Wiesen lacht,
Wenn Florens Pracht sich herrlich macht,
Und wenn in seinem Reich,
Den schönen Blumen gleich,
Auch Herzen feurig siegen.

Wenn die Frühlingslüfte streichen
Und durch bunte Felder wehn,
Pflegt auch Amor auszuschleichen,
Um nach seinem Schmuck zu sehn;
Und der liebste Schmuck ihm ist,
Wenn ein Herz das andre küsst.

Und dieses ist das Glücke,
Wenn, durch des Himmels Gunst verbunden,
Zwei Seelen einen Schmuck erlanget,
An dem viel Heil und Segen Pranget.

Sich üben im Lieben, in Scherzen sich herzen
Is besser als Florens vergängliche Lust.
Hier quellen die Wellen,
Hier lachen und wachen
Die siegenden Palmen
Auf Lippen und Brust.

So sei das Band der keuschen Liebe,
Verlobte Zwei,
Vom Unbestand des Weschels frei.
Kein jäher Fall noch Donnerknall
Erschrecke die verliebten Triebe!

Sehet in Zufriedenheit
Tausend helle Wohlfahrtstage,
Dass bald in der Folgezeit
Eure Liebe Blumen trage.

ARIA

Depart now, dark shadows,
Frost and wind, be calmed.
The heart will not open
To the pleasures of spring
Until you come, bringing flowers.

RECITATIVE

The world is reborn;
Mountains and meadows
By a two-fold charm
Will be bound together,
The day has been freed of the cold.

ARIA

Phoebus speeds with swift steeds
Through the newborn world.
Indeed, since it pleases him,
He will become a wooer himself.

RECITATIVE

So Love also seeks his delight
When purple smiles in the meadows,
When spring flowers unfold in splendor,
And when in his domain,
Like the lovely flowers,
Hearts too seek ardently new conquests.

ARIA

When the spring breezes rush
And blow through gaily colored fields,
Love prepares to come out of hiding,
To seek new laurels;
And the laurel dearest to him is
When one heart embraces another.

RECITATIVE

And this is happiness,
When, bound through heavenly favor,
Two souls achieve a union,
Blessed with health and abundance.

ARIA

To pursue love, to delight in embraces
Is better than spring's fleeting pleasures.
Here frolic the waves,
Here laugh and watch
The conquering palms
On lips and heart.

RECITATIVE

So let the bond of chaste love,
O betrothed pair,
Be free of inconstancy.
May no sudden accident or thunderclap
Frighten the young lovers.

GAVOTTE

See in contentment
A thousand bright days of happiness,
That soon for your posterity
Your love may yield new blossoms.

KAAREN HERR ERICKSON, *soprano*
JEREMY CONSTANT, *violin*
RAYMOND DUSTÉ, *oboe*

INTERMISSION

**III. Oratorio, "Judicium Salomonis"
(The Judgment of Solomon)**

Giacomo Carissimi
(1605-1674)

Historicus. **THOMAS GOLEEKE**
Solomon. **ROBERT LOPEZ**
First Woman. **KAY deVRIES**
Second Woman **MARY-ESTHER NICÓLA**

FESTIVAL CHORALE

CATERINA MICIELI, CAROL MENKE-SIDENER, solo soprano

Members of FESTIVAL ORCHESTRA

IV. "Haffner" Symphony in D, K. 385

Wolfgang Amadeus Mozart
(1756-1791)

Allegro con spirito
Andante
Menuetto
Finale: Presto

FESTIVAL ORCHESTRA

PROGRAM NOTES

I. *L'Estro Armonico* (The Harmonic Whim) is the collective title of 12 concertos for one, two and four violins, violas, cello and double bass composed by J. S. Bach's Italian contemporary, Antonio Vivaldi. Bach paid Vivaldi the tribute of transcribing several of the latter's orchestral concertos, some for organ, some for solo harpsichord, and the present one for four claviers.

Although in Vivaldi's Concerto the four solo violins predominate, there are shorter solo passages for the two first desk violas and the solo cello. In the slow movement the steady dotted rhythm of the opening Largo is succeeded by a quasi-impressionistic mixture of bowings among the solo violins. The continuation of these interlocking patterns through a succession of equally spaced chromatic chord sequences is finally revealed in retrospect as an introduction to the gigue-like finale.

— E. C.

II. Among Bach's several wedding cantatas, "Weichet nur" is undoubtedly the oldest, dating probably from the Cöthen period or from a few years thereafter. As Philipp Spitta justly remarks, "The text is a pleasing poem about spring, which subject naturally leads to the spring of love in two hearts." In nearly all of his vocal works, whether sacred or secular, Bach conveys through the music the spirit and often the letter of the words. The accompaniment for the opening aria, for example, is a musical representation of vanishing shadows and the atmosphere of spring breaths through the following movements, the last of which is a charming gavotte.

— E. C.

III. Carissimi's oratorios are notable, as Manfred Bukofzer remarks,

for their powerfully rhythmic recitatives and sweeping declamatory choruses." It is the strictly chordal chorus which unites the form.

The present drama concerns the trial before King Solomon of two women who claim the same infant. It is framed by an opening Sinfonia and an exhortation by the narrator to hear Solomon's decree — and a closing chorus in praise of his wisdom. After each woman pleads her cause, Solomon, invoking the aid of God, orders a sword be drawn to cut the child in half.

The anguish of the first woman and the concurrence of the second prompt Solomon to give the order again, whereupon the women respond as before. Solomon's final judgment is hailed by the first woman, the rightful mother, and the chorus enlarges upon her exultation in the energetic finale.

The edition on which the present performance is based is that of Dr. Hans Lampl and it is used with his kind permission.

— E. C.

IV. Upon the occasion of the ennobling of Siegmund Haffner, Mayor of Salzburg, Mozart composed a symphony which he derived from an earlier serenade. The time was the summer of 1782, on the eve of the production of his German opera, "The Abduction from the Seraglio." The large leaps of the opening theme dominate the entire first movement and are responsible for its bold character. Georges de St.-Foix, speaking particularly of the "Allegro con spirito," calls it "one of the most audacious works which Mozart ever entrusted to an orchestra." The Andante and the Menuetto, on the other hand, are more in keeping with the original purpose of the music as a serenade. The Finale St.-Foix compares in verve and imagination to the overture to Mozart's "The Marriage of Figaro."

— E. C.

Founders' Memorial Concert / 9 pm WEDNESDAY, JULY 16 & 23 Carmel Mission Basilica

MUSIC OF THE FRENCH BAROQUE

Versailles. A concert in the Chapel

SANDOR SALGO, conductor

PRISCILLA SALGO, assistant conductor

FESTIVAL CHORALE AND ORCHESTRA

I. Hélas! Seigneur (Psalm 69)

Claude Le Jeune
(1528-1600)

II. Miserere mei Deus

Jean-Baptiste Lully
(1632-1687)

SOLOISTS

MARY-ESTHER NICÓLA, 1st soprano

DIANE THOMAS, 2nd soprano

CATHERINE STOLTZ, alto

GREGORY WAIT, THOMAS GOLEEKE, tenor

THOMAS HART, LEROY KROMM, PAUL TAVERNIER, bass

III. Concerto in e, Op. X, No. 5

Allegro ma poco
Largo
Allegro

Jean Marie Leclair
(1697-1764)

CHRISTIANE EDINGER, *violin*

IV. Leçon de Ténèbre No. 1

François Couperin ("le Grand")
(1668-1733)

LINN MAXWELL, *alto*

V. Magnificat for Double Chorus and Soloists

Henry Du Mont
(1610-1684)

SOLOISTS

CATHERINE MICIELI, *soprano*

DEBBIE CREE, *alto*

WILLIAM DAVIS, THOMAS GOLEEKE, *tenor*

ROBERT LOPEZ, *bass*

VI. Chaconne in g (1658)

Louis Couperin
(c.1626-1661)

KENNETH AHRENS, *organ*

VII. Messe de Minuit sur des Airs de Noël

Marc-Antoine Charpentier
(1634-1704)

Kyrie
Gloria
Agnus Dei

CATHERINE STOLTZ, *solo alto*

WILLIAM DAVIS, *solo tenor*

ROBIN BUCK, *solo bass*

VIII. Recessional: Fanfare (from Suite No. 1)

Jean Joseph Mouret
(1682-1738)

IX. Te Deum

Gregorian Chant

PROGRAM NOTES

I. Two settings of Psalm 69 show a marked contrast. Claude Le Jeune's "Hélas! Seigneur (Save me O God, for the waters are come in unto my soul)" is a polyphonic setting of a Calvinist psalm. The tune, from Louis Bourgeois' psalter, conforms to Calvin's ideal of simplicity. Le Jeune keeps this tune in the second soprano and maintains its simplicity in the discreet part-writing and in realizing exactly the rhythm of the original tune.

— W. P. M.

II. Lully's "Miserere Mei Deus" was composed for the chapel of Louis XIV, and was heard by the king in Holy Week of 1666, during the office of Tenebrae, the evening service of the last days of the most solemn week of the church year. The office was accompanied by the successive extinguishing of the candles on the altar, ending the service in darkness; the "Miserere" was sometimes sung after the church was darkened.

The text is "a psalm of David, when Nathan the Prophet came unto him, after he had sinned with Bathsheba." It is notable for its progression of ideas: it begins with pleas for mercy in the face of sinfulness; the supplications are interspersed with statements of hope in deliverance and service, and it concludes with the establishment of the sacrifice of justice when the walls of Jerusalem are built up.

Lully's setting is for a large and small choir, including soloists, and a string orchestra. The successive verses of the psalm are assigned to various combinations of these forces, and the text is occasionally punctuated by a short orchestral "Symphonie." The character of the various phrases of the text is represented in the musical setting, but in a rather discreet way; it is not the highly rhetorical music of the oratorio but rather subdued and elegant music suitable for the Holy Week meditations of a king. — W. P. M.

III. After studies in Italy, Leclair went to Paris in 1728, where he became a member of the Royal Orchestra. His compositions tend toward technical difficulties, at least as compared with those of his predecessors and contemporaries. He made frequent use of double-stops and wide melodic leaps.

Leclair wrote twelve violin concerti, six in 1737 (Op. 7) and six in 1743 or 1744 (Op. 10). The present concerto is fifth in Opus 10.

— R. K.

IV. On Thursday, Friday and Saturday of Holy Week the first three lessons in the Roman liturgy for the offices of Matins and Lauds were drawn from the Lamentations of Jeremiah. They came to bear the somewhat fanciful name of *Ténèbres*, which included the ceremonial extinction of candles, one by one...ending in complete darkness.

— R. K.

V. Henry Du Mont, a native of Belgium, received his early musical education at Maestricht, Holland, where he later became organist at the Church of Notre Dame.

In 1638 he moved to Paris and, two years later, became organist at St. Paul's Church, remaining there until his death in 1684. He was appointed chapel master by Louis XIV in 1663.

Du Mont's works include numerous masses and motets. The *Magnificat for Double Chorus* was composed in 1686 for the Royal Chapel at Versailles

— R. K.

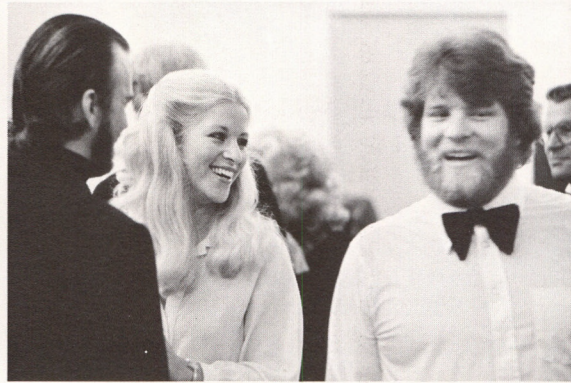
VI. The brothers Louis, François and Charles Couperin were the founders of a French musical dynasty, equivalent to the Bach family in Germany. From the middle of the 17th century to the first half of the 19th, the Couperins were organists of St. Gervais Church in Paris.

French Baroque composers applied the term *Chaconne* to pieces in Rondo form, consisting of a reiterated refrain and several contrasting sections.

Notes by Kenneth Ahrens

VII. Charpentier, a pupil of Giacomo Carissimi, was, next to Lully, "the most remarkable figure in French music," in the judgment of Manfred Bukofzer, distinguishing himself "by his superb melodic gift." Following in the footsteps of his Italian teacher, he established the oratorio in France with such works as "Le Reniement de St. Pierre," performed at the Carmel Bach Festival in 1957.

The "Midnight Mass on Christmas Carols" preserves a simple, folk-like quality throughout. Whereas the Renaissance mass frequently employed a popular song to serve as "cantus firmus," or fixed melody around which other vocal lines were woven, the texture of Charpentier's "Messe de Minuit," though based on the earlier technique of imitative entries, uses the carol melodies in all



voices. The overall effect is that of a clear hymn-like composition.

The present edition has been prepared by H. Létocart, who indicates the names of the Christmas tunes found in the Mass. Examples are: "Joseph est bien marié" in the Kyrie and "Ou s'en vont ces guays bergers" in the Gloria. — E. C.

VIII. Born in Avignon, Mouret came to Paris in 1707, where he soon became attached to court activities. He composed and produced two opera ballets, as well as an opera, *Ariane*, in 1717.

His most important contribution to the musical life of Paris was his brief tenure (1728-1734) as director of the Concerts Spirituels.

These concerts, inaugurated by Philidor in 1725, mark a turning point in the relationship between music and its audiences. They were held during the church holidays before and after Easter with members of the Paris Opera, both vocalists and instrumentalists, as performers. The Concerts Spirituels served as a prototype for similar concerts in England, Germany and Austria.

The *Fanfare* from the first Suite can be performed by almost any combination of strings, winds and brass, usually with two added timpani.

Its *Da Capo* structure contrasts brisk, diatonic opening and closing sections with a quieter, slightly more chromatic mid-section, the latter without brass. — R. K.

Concert / 8 pm **THURSDAY, JULY 17 & 24** Sunset Center Theater

PROGRAM OF CHAMBER MUSIC

I. Trio in E flat, Op. 70, No. 2

Ludwig van Beethoven

Poco sostenuto - Allegro ma non troppo

(1770-1827)

Allegretto

Allegretto ma non troppo

Finale: Allegro

THE ALMA TRIO

ANDOR TOTH, violin GABOR REJTO, cello

ADOLPH BALLER, piano

II. Sonata in E flat, K. 481

Wolfgang Amadeus Mozart

Molto allegro

(1756-1791)

Adagio

Allegretto (Variations)

CHRISTIANE EDINGER, violin

ILANA VERED, piano

INTERMISSION

**III. Chaconne (from Partita in d,
for Solo Violin, BWV 1004)**

Johann Sebastian Bach

(1685-1750)

CHRISTIANE EDINGER, violin

IV. Trio in E flat, Op. 1, No. 1

Ludwig van Beethoven

Allegro

(1770-1827)

Adagio cantabile

Scherzo: Allegro assai

Finale: Presto

THE ALMA TRIO

**The Steinway Concert Grand Piano, loaned through the courtesy of the
Monterey County Symphony, is the Avery Tompkins Memorial Piano.**

PROGRAM NOTES

I. Over fifteen years elapsed between the three piano trios which made up Beethoven's Opus 1 and the two of Opus 70. The first of the latter, in D (the so-called "Ghost Trio"), and the second, in E flat, differ from Opus 1 and the great "Archduke" Trio, Op. 97, in both style and mood.

Beethoven's responses to the tide of Napoleon's conquests are most evident during the invasion year, 1809, which produced these two trios, along with the "Emperor" Piano Concerto, as well as the March for Military Band.

In mid-career, Beethoven seems to be at pains to apply his developing symphonic idiom to his chamber music. Evident: greater freedom of harmonic motion as well as in more lyrical elements.

The closing *Allegro* exemplifies a tendency to simplify thematic materials in the exposition, leaving much of the movement's structural and harmonic elaboration until the recapitulation.

— R.K.

II. Great subtlety of style and a patrician level of dynamic understatement are required to bring off the *Sonata in E flat*. It poses the kinds of problems faced by a superlative singer in an overlarge hall.

This sonata is not a tough, gnarled, bombastic work. It is thinly scored, allowing either the piano or the violin to be heard with great clarity. With dynamic range of *p* to *mf* and harmonic density on the transparent side, one is forced to listen with greater than usual clarity.

Fortunately tonight's performers are capable of satisfying these unusual requirements. Mezzo-fortes do brim with intensity when set against whispering pianissimos. Both performers and listeners have to earn the right to enjoy this sonata.

— R. K.

III. In Bach's time, *partita* was a term often used instead of *suite* to describe a set of contrasting instrumental pieces set in dance forms. The first four sections of Bach's Second Partita for Solo Violin are the traditional *allemande*, *courante*, *sarabande* and *gigue*, to which is added a fifth, a *chaconne*.

This particular chaconne has achieved eminence as an apotheosis of Baroque string writing; it is a little world all by itself.

In it, Bach alternates between polyphonic and monophonic writing and uses amazing cross-accentuations. Frequent triple and quadruple stops (meaning that the score sometimes calls for three or four strings to sound simultaneously) was probably easier to perform with the flat bridge and the curved bow of Bach's time, which could be relaxed to contact three or four strings at once. But most modern performers prefer to use the bridge and bow to which they are accustomed.

Albert Schweitzer compares this Chaconne to the Passacaglia in c minor for organ, noting that both are unique of their type. In his biography of Bach, Schweitzer says of the Chaconne, "Out of a simple theme Bach conjures up a whole world. We seem to hear sorrow contending with pain, 'til at last they blend in a mood of profound resignation."

— R. K.

IV. The three piano trios comprising Beethoven's Opus 1 were all near completion in 1793; all are fairly long, averaging more than a thousand measures each. All were dedicated to Prince Carl Lichnowsky, whose home had become the center of Beethoven's widening circle of fellow-musicians. He lived in the Lichnowsky home for some time, was considered by everyone a

member of the family.

Though not unusual for its time, the title page of Opus 1 reads, "Three Trios for the Piano-Forte, Violin and Violoncello." In this sense these trios are more clearly piano sonatas with obbligato violin and cello.

It is quite possible that Haydn heard a performance of Opus 1, No. 1 before his departure for London in January of 1794.

— R. K.

Concert / 8 pm **FRIDAY, JULY 18 & 25** Sunset Center Theater

I. Cantata, "Wie schön leuchtet der Morgenstern," BWV I

Johann Sebastian Bach
(1685-1750)

CHORUS

Wie schön leuchtet der Morgenstern
Voll Gnad' und Warheit von dem Herrn,
Die süsse Wurzel Jesse!
Du Sohn Davids aus Jacobs Stamm,
Mein König und mein Bräutigam,
Hast mir mein Herz besessen,
Lieblich, freundlich,
Schön und herrlich,
Gross und ehrlich,
Reich von Gaben,
Hoch und sehr prächtig erhaben.

How beautifully shines the morning star,
Full of grace and truth from the Lord,
The sweet root of Jesse!
Thou Son of David from Jacob's stem,
My King and my Bridegroom,
Hast taken possession of my heart,
Lovely, friendly,
Beautiful and glorious,
Great and honorable,
Rich in gifts,
Highly and most splendidly sublime.

RECITATIVE

tenor

Du wahrer Gottes und Marien Sohn,
Du König derer Auserwählten,
Wie süss ist uns dies Lebenswort,
Nach dem die ersten Väter schön
So Jahr' als Tage zählten,
Das Gabriel mit Freuden dort
In Bethlehem verheissen!
O Süssigkeit, o Himmelsbrot,
Das weder Grab, Gefahr, noch Tod
Aus unsern Herzen reissen.

Thou true son of God and Mary,
Thou King of the elect,
How sweet to us is this Word of Life,
According to which the earliest fathers already
Counted the years as days,
Which Gabriel in joy
Promised there in Bethlehem!
Oh sweetness, O bread of Heaven,
Which neither grave, peril nor death
Tears away from our hearts.

ARIA

soprano

Erfüllet, ihr himmlischen, göttlichen Flammen,
Die nach euch verlangende gläubige Brust!
Die Seelen empfinden die kräftigsten Triebe
Der brünstigsten Liebe
Und schmecken auf Erden die himmlischste Lust.

Fill, ye heavenly, divine flames,
This believing heart which longs for you!
The souls feel the strongest desires
Of the most ardent love
And taste on earth the most heavenly pleasures.

RECITATIVE

bass

Ein ird'scher Glanz, ein leiblich Licht
Rührt meine Seele nicht;
Ein Freudenschein ist mir von Gott entstanden,
Denn ein vollkommnes Gut,
Des Heilands Leib und Blut,
Ist zur Erquickung da.
So muss uns ja der überreiche Segen,
Der uns von Ewigkeit bestimmt
Und unser Glaube zu sich nimmt,
Zum Dank und Preis bewegen.

An earthly brilliance, a corporeal light
Does not stir my soul;
A light of joy from God has arisen in me,
Because a perfect blessing,
The Savior's Body and Blood,
Is there for refreshment.
So must the superabundant blessing,
Destined for us from eternity,
Which takes our faith unto itself,
Move us to thanksgiving and praise.

ARIA

tenor

Unser Mund und Ton der Saiten
Sollen dir für und für
Dank und Opfer bereiten.
Herz und Sinnen sind erhoben,
Lebenslang mit Gesang,
Grösser König, dich zu loben.

Our mouths and the sound of strings
Shall ever and ever to Thee
Bring thanks and offerings.
Heart and mind are uplifted
All our lives with song,
To praise Thee, Great King.

CHORALE

Wie bin ich doch so herzlich froh,
Dass mein Schatz ist das A und O,
Der Anfang und das Ende;
Er wird mich doch zu seinem Preis
Aufnehmen in das Paradeis,
Dess klopf' ich in die Hände!
Amen! Amen!
Komm, du schöne Freudenkrone,
Bleib' nicht lange;
Deiner wart' ich mit Verlangen.

How truly happy I am
That my treasure is the A and O,
The beginning and the end;
He will surely for His glory
Take me into Paradise,
For which I clap my hands!
Amen! Amen!
Come, Thou lovely Crown of Joy,
Do not tarry;
For Thee I wait with longing.

MARY-ESTHER NICÓLA, *soprano*

GREGORY WAIT, *tenor*

ROBERT LOPEZ, *bass*

ROSEMARY WALLER, MARK VOLKERT, *violin*

RAYMOND DUSTÉ, *English horn*

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

II. Concerto in A, for Piano, K. 488

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Adagio

Allegro assai

ILANA VERED, *piano*

INTERMISSION

III. Scena and Rondo

Wolfgang Amadeus Mozart
(1756-1791)

RECITATIVE

Ch'io mi scordi di te?
Che a lui mi doni puoi consigliarmi?
E puoi voler che in vita?
Ah no, sarebbe il viver mio
Di morte assai peggior.
Venga la morte, intrepida l'attendo.
Ma, ch'io possa strugger mi ad altra face,
Ad altr' oggetto donar gl'affetti miei,
Come tentarlo?
Oh! di dolor morrei!

That I forget you?
That to her I give myself, you advise me?
And you can wish that I live?
Ah no, life would be
Much worse than death.
May death come, I await it impatiently.
But that I consume myself in another fire,
That I give my love to another,
How could I attempt it?
Oh! I would die of grief.

RONDO

Non temer, amato bene,
Per te sempre il cuor sarà.
Più non reggo a tanto pene,
L'alma mia mancando va.
Tu sospiri? O duol funesto!
Pensa almen, che istante è questo.
Non mi posso, oh Dio! spiegar.
Stelle barbare, stelle spietate!
Perche mai tanto rigor?
Alme belle, che vedete
Le mie pene in tal momento,
Dite voi, s'egual tormento
Può soffrir un fido cuor?

Do not fear, my well-beloved,
For you always my heart will be.
I can no longer bear such pain,
My spirit faints.
You sigh? O fatal grief!
Think at least, what a moment this is.
O God! I cannot explain.
Barbarous stars, merciless stars!
Why such severity?
Beautiful souls, who see my pain
In such a moment,
Say, if an equal torment
Can be suffered by a faithful heart.

REBECCA COOK, *soprano*

ILANA VERED, *piano obbligato*

IV. Symphony in D, H. I., No. 93

Joseph Haydn
(1732-1809)

Adagio - Allegro assai

Largo cantabile

Menuetto (Allegro)

Finale: Presto ma non troppo

FESTIVAL ORCHESTRA

The Steinway Concert Grand Piano, loaned through the courtesy of the
Monterey County Symphony, is the Avery Tompkins Memorial Piano.

PROGRAM NOTES

I. Like the well-known *Wachet auf*, (BWV 140), *Wie schön leuchtet der Morgenstern* is a chorale cantata, employing the chorale tune and words, "How brightly shines the morning star," as a cantus firmus in the contrapuntal opening chorus and a hymn-like four-part setting with other words as the closing movement. Throughout, the text develops the symbolic representation of Jesus as the "morning star," praising Him and invoking His presence. The final chorale opens with a declaration of fulfillment.

This cantata is replete with affective motives, such as the motive of joy and pictorial suggestions: in the opening movement the listener may sense the processional tread of the rhythm (the Three Kings), the scintillation of the star and the royal dignity evoked by the high Baroque horns. — E. C.

II. Mozart wrote three keyboard concertos for the Vienna Subscription Concerts of 1788. The orchestral accompaniment of the *Concert in A* has in addition to the usual strings, one flute, two clarinets, two bassoons and two horns. No oboe, trumpet or timpani are used.

Of its three movements the second (*Adagio*) is probably the most memorable. Mozart tried out the work in December, 1785, during a private concert. To the composer's amazement — he reported the circumstances by letter both to his father and to his sister — the languid pathos of this short, quiet movement of less than a hundred measures made such an impression that Mozart had to repeat it.

The A major is one of the most tightly integrated of Mozart's keyboard works, hence its frequent choice by keyboard artists appearing with orchestras. — R. K.

III. The concert *aria*, cultivated almost exclusively by Mozart — Beethoven's *Ah, Perfido* is a notable exception — invites comparison with the operatic scene on the one hand and with the solo concerted piece on the other. Lacking the support of the lengthy operatic structure, however, it must be musically and dramatically self-sufficient, and in fact at its best achieves an intensity generally found only at the high points of operatic masterpieces. The present work, whose text is drawn from Mozart's opera, *Idomeneo*, was written, according to Mozart's own catalogue, "for Mlle. Storace and

myself." Mlle. Storace was London-born Nancy Storace, sister of composer Stephen Storace, the latter one of Mozart's pupils. Nancy created the role of Susanna in Mozart's opera, *The Marriage of Figaro*, during her stay in Vienna and may have sung the Concert *Aria*, K. 505, in her farewell concert. Mozart himself played the piano part in this "musical love letter" to Nancy. — E. C.

IV. First among the twelve symphonies written for performance in London at the invitation of Johann Peter Salomon, the present work appeared on the opening program of the first season, March 11, 1791, as a "New Grand Overture." As Haydn reported in a letter to Luigia Polzelli, the symphony created a "furor." The press applauded the first movement, while the audience, for reasons which will be suggested below, seized upon the second movement and caused it to be repeated.

This symphony, particularly in its first three movements, alternates between bold thrusts and simple quasi-pastoral melodies. These two contrasting thematic values perform a structural function, and although they do not possess the identifying characteristics found in themes of Berlioz, Liszt, Franck and Wagner, their rhetorical relationships are readily recognizable. For example, the descending unison arpeggios of the introduction are matched by a similar passage in the exposition of the same first movement, and the forte triplets which usher in the Trio of the Menuetto movement resemble a fanfare-like permutation of this same rhythm.

While the last movement is nominally innocent of these devices, it contains a good deal of ingratiating Haydnesque charm and humor. But this humor is not limited to the Finale. It turns up, as in the succeeding "Surprise" Symphony (No. 94), in the slow movement where softly sounded isolated strokes on the timpani are followed by a fortissimo low C on the bassoons, heralding the peroration of the movement. It may have been this orchestral witticism that prompted Haydn's opening night audience to demand the repetition of the *Largo cantabile*; the effect of such an earthly bit of fun can hardly have been lost on the British public.

Haydn visited London again in 1794, on which occasion the second six of the twelve "London" Symphonies were performed.

— E. C.

Concert / 3 pm **SATURDAY, JULY 19 & 26** Sunset Center Theater

THE MARRIAGE OF FIGARO (Le Nozze di Figaro, K. 492)

Music by
WOLFGANG AMADEUS MOZART
(1756-1791)

Libretto by
Lorenzo da Ponte

(after Beaumarchais' *La Folle Journée* ou *Le Mariage de Figaro*)

In concert form, sung in an English version, based on the translation of
EDWARD J. DENT

SANDOR SALGO
Music Director

Concert Staging by
DAVID HAMMOND

CHARACTERS

(in order of their appearance)

Figaro, servant to Count Almaviva. WILLIAM RAMSEY
Susanna, maid to Countess Almaviva. KAAREN HERR ERICKSON
Doctor Bartolo, formerly guardian to the Countess. ELWOOD THORNTON
Marcellina, his house-keeper. MARTHA JANE HOWE
Cherubino, page to the Countess. LINN MAXWELL
Count Almaviva. ROBERT GOODLOE
Don Basilio, organist and music-master. GREGORY WAIT
Rosina, the Countess Almaviva. REBECCA COOK
Antonio, a gardener, uncle to Susanna. ROBERT LOPEZ
Don Curzio, a lawyer. JAMES HULL
Barbarina, daughter of Antonio. DAWN RYKERT
Maids. NANCY WAIT, DEBBIE CREE
Chorus of Villagers. FESTIVAL CHORALE AND ORCHESTRA

The action covers one day and takes place in the Castle and grounds of
Aguas Frescas, the domain of Count Almaviva near Seville.

There will be one Intermission of 15 minutes.

Costumes courtesy of AMERICAN CONSERVATORY THEATRE
coordinated by DEBORAH CAPEN.

PROGRAM NOTES

The comedy of Beaumarchais from which the plot of Mozart's opera was taken was a sequel to the same author's *The Barber of Seville*, which had been set to music by Paisiello in 1782 and was later to become the basis for Rossini's more familiar version. *The Barber* is a traditional comedy in the manner of Italian *commedia*, recounting the intrigues by which young Count Almaviva, assisted by the barber Figaro, wins the hand of the heiress Rosina, despite the opposition of her guardian Doctor Bartolo, who wishes to marry her himself. *The Marriage of Figaro*, a far more daring work than its predecessor, has often been called "the prologue to the French Revolution," for it bitingly attacks the privileges of the nobility, and Figaro, speaking directly to the audience in the tradition of the Italian Harlequin, is made the mouthpiece for political sentiments that at the time of the play were highly subversive. The comedy was forbidden performances in both Paris and Vienna, finally passing Viennese censorship only in the subtler form of an opera.

There can be no doubt, however, that Mozart and Da Ponte were both sympathetic to the political views of Beaumarchais and that, clarified rather than obscured by the pointed charms of Mozart's

music and Da Ponte's insinuating couplets, the political message of the opera was very strongly felt by the contemporary audience. Despite an initially enthusiastic response, the opera was withdrawn from the court stage after only a few performances, and was never repeated in Vienna during Mozart's lifetime.

It is interesting to note, however, that the subsequent Mozart-Da Ponte operas, *Don Giovanni* and *Così fan tutte*, both satirize the privileged classes, while Mozart's final work, *The Magic Flute*, written to German words for a popular audience, marks a philosophical transition from the ideas of the eighteenth century to the new doctrines of Liberty, Equality, and Fraternity.

The action begins on the morning of Figaro's wedding to the maid Susanna, as Figaro learns that the Count, bored with his marriage to the Countess Rosina, has designs upon his servant's bride — that, in fact, he wishes to reinstitute the recently abolished *droit de seigneur*, the right of the lord of the manor to a first share in all his servants' goods. In this instance, however, the master has underestimated the qualities of his servant, for in the course of this day Figaro will prove himself the equal of any man.

Notes by David Hammond

Concert / 2 pm **SUNDAY, JULY 20 & 27** Sunset Center Theater

THE MASS IN B MINOR (Messe in h-moll, BWV 232)

JOHANN SEBASTIAN BACH
(1685-1750)

KYRIE

CHORUS

Kyrie eleison.

Lord, have mercy upon us.

DUET

soprano I, soprano II

Christe eleison.

Christ, have mercy upon us.

CHORUS

Kyrie eleison.

Lord, have mercy upon us.

GLORIA

CHORUS

Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.

Glory be to God on high,
and on earth peace to men
of good will.

ARIA

soprano II

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

We praise Thee, we bless Thee,
we worship Thee, we glorify Thee.

CHORUS

Gratias agimus tibi
propter magnam gloriam tuam.

We give thanks to Thee
for Thy great glory.

DUET

soprano I, tenor

Domine Deus, Rex coelestis,
Deus Pater omnipotens,
Domine Fili unigente,
Jesu Christe altissime,
Domine Deus, Agnus Dei,
Filius Patris.

O Lord God, heavenly King,
God the Father Almighty,
O Lord, the only begotten Son,
Jesus Christ, the Most High,
Lord God, Lamb of God,
Son of the Father.

CHORUS

Qui tollis peccata mundi,
miserere nobis,
suscipe deprecationem nostram.

Thou that takest away the sins of the
world, have mercy upon us,
receive our prayer.

Qui sedes ad dextram Patris,
miserere nobis.

Quoniam tu solis sanctus,
tu solus Dominus,
tu solis altissimus, Jesu Christ.

Cum sancto Spiritu in gloria
Dei Patris. Amen.

ARIA

alto

Thou that sittest at the right hand
of the Father, have mercy upon us.

ARIA

bass

For Thou only art holy,
Thou only art the Lord,
Thou only, Jesus Christ, art Most High.

CHORUS

With the Holy Ghost in the glory
of God the Father, Amen.

INTERMISSION (10 minutes)

CREDO

CHORUS

Credo in unum Deum

I believe in one God.

CHORUS

Patrem omnipotentem, factorem
coeli et terra, visibilium
omnium et invisibilium.

The Father Almighty, maker of
heaven and earth, and of all things,
visible and invisible.

DUET

soprano I, soprano II

Et in unum Dominum, Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,
Deum verum de Deo vero, genitum
non factum, consubstantialem Patri,
per quem omnia facta sunt,
qui propter nos homines et propter
nostram salutem descendit de-coelis.

And in one Lord, Jesus Christ,
the only begotten Son of God,
begotten of his Father before all worlds,
God of God, light of Light,
very God of very God, begotten
not made, being of one substance with the Father
by whom all things were made,
who for us men and for
our salvation came down from Heaven.

CHORUS

Et incarnatus est de Spiritu sancto
ex Maria Virgine, et homo factus est.

And was incarnate by the Holy Ghost
of the Virgin Mary, and was made man.

CHORUS

Crucifixus etiam pro nobis sub
Pontio Pilato, passus et sepultus est.

And was crucified also for us under
Pontius Pilate, suffered and was buried.

CHORUS

Et resurrexit tertia die secundum
scripturas, et ascendit in coelum,
sedet ad dexteram Dei Patris,
et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis.

And the third day He rose again
according to the Scriptures, and
ascended into heaven, and sitteth on
the right hand of God the Father;
and He shall come again to judge the
quick and the dead; whose kingdom
shall have no end.

ARIA

bass

Et in spiritum sanctum, Dominum et
vivificantem qui ex Patre Filioque
procedit qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.

And (I believe) in the Holy Ghost,
the Lord and Giver of Life, who
proceedeth from the Father and the Son,
who, with the Father and the Son
together is worshipped and glorified,
who spake by the Prophets. And (I
believe) in one holy catholic and
apostolic church.

CHORUS

Confiteor unum baptisma in
remissionem peccatorum.
Et expecto resurrectionem
mortuorum, et vitam venturi
saeculi. Amen.

I acknowledge one baptism for the
remission of sins.
And I look for the resurrection
of the dead, and the life of the
world to come. Amen.

INTERMISSION (10 minutes)

SANCTUS

CHORUS

Sanctus, sanctus, sanctus, Dominus
Deus Sabaoth, pleni sunt coeli et
terra gloria ejus.

Holy, holy, holy, Lord God
of hosts; heaven and earth are
full of His glory.

CHORUS

Osanna in excelsis.

Hosanna in the highest.

ARIA

tenor

Benedictus qui venit in nomine
Domini.

Blessed is he who cometh in the
name of the Lord.

ARIA

alto

Agnus Dei, qui tollis peccata
mundi, miserere nobis.

O Lamb of God, that takest away
the sins of the world, have mercy upon us.

CHORUS

Dona nobis pacem.

Grant us peace.

SOLOISTS

GWEN CURATILO, *soprano*
GWENDOLYN JONES, *mezzo-soprano*
LINN MAXWELL, *alto*
GREGORY WAIT, *tenor*
WILLIAM RAMSEY, *baritone*
ELWOOD THORNTON, *bass*

CONCERTINO

DENELL MEYER, CATERINA MICIELI, MARY-ESTHER NICÓLA, *1st soprano*
CHARLENE CADDICK, CAROL MENKE- SIDENER, DIANE THOMAS, *2nd soprano*
CAROLE BURCH, DEBBIE CREE, MARY JANE HOWE, CATHERINE STOLTZ, *alto*
ALAN CADDICK, WILLIAM DAVIS, THOMAS GOLEEKE, *tenor*
THOMAS HART, LEROY KROMM, ROBERT LOPEZ, PAUL TAVERNIER, *bass*

ROSEMARY WALLER, *violin*
BROOKS deWETTER-SMITH, *flute*
RAYMOND DUSTÉ, JEAN STEVENS
oboe, oboe d'amore, English horn
SUSAN WILLOUGHBY, DAVID SULLIVAN, *bassoon*
ARTHUR KREHBIEL, *horn*
EDWARD HAUG, *trumpet*
BRUCE LAMOTT, *harpsichord*
KENNETH AHRENS, *organ*
DOUGLAS ISCHAR, *cello*
RICHARD T. ANDREWS, *contrabass*

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

PROGRAM NOTES

One may debate the preeminence of Bach's *Magnificat*, even of his *St. John Passion* as compared with masterworks by Handel, Haydn or Vivaldi. but the *St. Matthew Passion* and the *B Minor Mass*, both written in the two decades after Bach's 38th birthday, tower above all other sacred choral works of the High Baroque (1720-1750)

In 1733 Friedrich August II succeeded his father as Elector of Saxony. The new Elector eventually came to Leipzig to accept the town's oath of allegiance.

During the official mourning period, no polyphonic music was allowed in any Leipzig church. This gave Bach time to complete two new pieces: a *Kyrie* (Lord have mercy) to express mourning for the deceased Elector; and a *Gloria*, to evidence joy over the new Elector's succession. As a Catholic, the Elector couldn't hear the performance in the Protestant St. Thomas Church, so Bach sent him the *Kyrie* and *Gloria* with a letter seeking his approval and protection.

What became the *Sanctus* in the Mass had been composed for Christmas Day, 1724; the *Credo* and the closing movements were composed sometime after 1744, so the *B Minor Mass* was a product of 25 years' work.

Though it used the Latin words of the Ordinary of the Mass — *Kyrie, Gloria, Credo, Sanctus*, and *Agnus Dei* — the *B Minor Mass* was not intended for a Roman Catholic service. It is an abstract composition of monumental dimensions which uses for each fragment of text the exact vocal and instrumental forces "which the composer believes to be the most sympathetic to the emotional or dramatic content of the text."

Bach used both archaic elements (grandiose fugues, modal scales, thick, tightly-knit choruses) and 18th century contemporary secular ideas (coloratura passages and concerted pieces in the style of Italian opera).

He used both graphic pictorialism to illustrate high or low, long or short, bright or dark, and musical symbolism such as 13 variations in the *Crucifixus*.

And there is drama aplenty: the long pause following the almost weird, scarcely audible chords which close the *Crucifixus*... then the outburst on an ascending line, *Et Resurexit!*

Bach borrows appropriate music from his earlier works: from four sacred and two secular cantatas, plus an oratorio for Ascension Day.

All references in the *Mass* to Jesus are quiet, simple, intimate and highly personal.

The *Mass* is scored for soloists, a five-part chorus, and large orchestral forces: two flutes, three oboes, two oboi d'amore, two bassoons, three trumpets, horn, timpani, strings and continuo.

After many performances of this masterwork, the soloists, conductor, choral and orchestral forces of the Carmel Bach Festival have so assimilated the basic elements of Baroque performance practice that their *B Minor Mass* assumes definitive proportions. Stylistic ornamentation, deployment of choral forces on stage, assignment of florid sections to small groups of singers, plus careful attention to rhythmic and dynamic balance and optimum tempi, are further indications of the respect accorded this monumental work.

— R. K.

The Recitals



Recital / 11 am **TUESDAY, JULY 15**
Parish Hall, All Saints' Episcopal Church

Sonata in B flat, K. 570 Wolfgang Amadeus Mozart
(1756-1791)
Allegro
Adagio
Allegretto

JEFFREY KAHANE, *piano*

String Trio in D, Op. 9, No. 2 Ludwig van Beethoven
(1770-1827)
Allegretto
Andante quasi Allegretto
Menuetto: Allegro
Rondo: Allegro

MAYUMI OHIRA, *violin*
ROLAND KATO, *viola*
DOUGLAS ISCHAR, *cello*

Arianna a Naxos, H. XXVI, No. 2 Joseph Haydn
(1732-1809)
Recitative: Teseo mio ben
Aria: Dove sei, Mio bel tesoro?
Recitative: Ma, a chi parlo?
Aria: Ah, che morir vorrei
Misera abbandonata

DIANE THOMAS, *soprano*
JEFFREY KAHANE, *piano*

Piano Quartet in E flat, K. 493 Wolfgang Amadeus Mozart
(1756-1791)
Allegro
Larghetto
Allegretto

MAYUMI OHIRA, *violin*
ROLAND KATO, *viola*
DOUGLAS ISCHAR, *cello*
JEFFREY KAHANE, *piano*

Yamaha Piano loaned through the courtesy of
All Saints' Episcopal Church

Recital / 3 pm **TUESDAY, JULY 15**

Bethlehem Lutheran Church, Monterey

ORGAN WORKS OF
JOHANN SEBASTIAN BACH

(1685-1750)

JAMES WALKER, *organ*

Prelude and Fugue in a, BWV 543

Trio Sonata No. 3 in d, BWV 527

Andante
Adagio e dolce
Vivace

Six Schübler Chorales, BWV 645-650

Wachet auf, ruft uns die Stimme
Sleepers, awake! A voice is calling

Wo soll ich fliehen hin
Wither shall I flee?

Wer nun den lieben Gott lässt walten
Whoever lets the dear Lord rule

Meine Seele erhabet den Herren
My soul doth magnify the Lord

Ach bleib' bei uns, Herr Jesus Christ
Abide with us, Lord Jesus Christ

Kommst du nun, Jesu, von Himmel herunter
Comest Thou down from heaven, Lord Jesus?

Passacaglia and Fugue in c, BWV 582

Recital / 11 am **WEDNESDAY, JULY 16**
Performing Arts Center, Santa Catalina School

ILANA VERED, *piano*

Sonata in G, H. 13 Joseph Haydn
(1732-1809)
Allegro moderato
Menuetto
Adagio
Molto allegro

Partita in c, BWV 826 Johann Sebastian Bach
(1685-1750)

Sinfonia: Grave Adagio - Andante - Allegro
Allemande
Courante
Sarabande
Rondeau
Capriccio

Thirty-two Variations in c Ludwig van Beethoven
(1770-1827)

Sonata in a, K. 310 Wolfgang Amadeus Mozart
(1756-1791)
Allegro maestoso
Andante cantabile con espressione
Presto

Sonata in C (1789) Joseph Haydn
(1732-1809)
Andante con espressione
Rondo

Steinway Piano loaned through the courtesy of
Santa Catalina School

Recital / 11 am **THURSDAY, JULY 17**

Parish Hall, All Saints' Episcopal Church

ARTHUR KREHBIEL, *French horn*
CARLBERG JONES, *French horn*
ERIC ACHEN, *French horn*

MAYUMI OHIRA, *violin*
NORBERT BANSE, *violin*
STEPHANIE FRICKER, *viola*
JAN VOLKERT, *cello*

MADELINE INGRAM, *harpsichord and piano*

Concerto in F, for Two Horns and Continuo Antonio Vivaldi
(1678-1741)

Allegro
Largo
Allegro non molto

Concerto in E flat, for Two Horns Joseph Haydn
(1732-1809)
Allegro maestoso
Adagio
Rondeau: Allegretto

Concerto No. 3, for Two Horns Francesco Antonio Rosetti
(1746-1792)
Allegro con brio

Three Duets for two Solo Horns, K. 487 Wolfgang Amadeus Mozart
(1756-1791)
Allegretto
Larghetto
Allegro

Sextet in E flat, Op. 81b, for Two Horns and String Quartet Ludwig van Beethoven
(1770-1827)
Allegro con brio
Adagio
Rondo: Allegro

Recital / 11 am **FRIDAY, JULY 18**

Parish Hall, All Saints' Episcopal Church

JOHANN SEBASTIAN BACH AND HIS SONS
MADELINE INGRAM & BRUCE LAMOTT, *harpsichords*
BROOKS deWETTER-SMITH, *flute*

Sonata in G, Op. 15, No. 5 Johann Christian Bach
(1735-1782)
Allegro
Tempo di Menuetto

Concerto a duoi Cembali Concerti in F Wilhelm Friedemann Bach
(1710-1784)
(Allegro moderato)
Andante
Presto

Sonata in a, for Solo Flute, BWV 1013 Johann Sebastian Bach
(1685-1750)
Allemande
Corrente
Sarabande
Bourrée anglaise

Four Little Duets, Wq. 115 Carl Philipp Emanuel Bach
(1714-1788)
Allegro
Poco adagio
Poco adagio
Allegro

Concerto in C, BWV 1061 Johann Sebastian Bach
(Allegro moderato) (1685-1750)
Adagio ovvero Largo
Fuga: Allegro

Recital / 11 am **SATURDAY, JULY 19**

Parish Hall, All Saints' Episcopal Church

THE COMPLETE SONATAS AND PARTITAS FOR SOLO VIOLIN (1)

JOHANN SEBASTIAN BACH
(1685-1750)
CHRISTIANE EDINGER, *violin*

Partita No. 3 in E, BWV 1006

Preludio
Loure
Gavotte en rondeau
Menuett I - Menuett II
Bourrée
Gigue

Sonata No. 2 in a, BWV 1003

Grave
Fuga
Andante
Allegro

Partita No. 2 in d, BWV 1004

Allemande
Courante
Sarabande
Gigue
Chaconne

Recital / 11 am **TUESDAY, JULY 22**

Parish Hall, All Saints' Episcopal Church

Repeat of Tuesday, July 15, Program

Recital / 3 pm **TUESDAY, JULY 22**

Bethlehem Lutheran Church, Monterey

ORGAN WORKS OF JOHANN SEBASTIAN BACH

(1685-1750)

KENNETH AHRENS, *organ*

Fantasia on the Chorale, "Komm, heiliger Geist, Herre Gott," BWV 651
(Come, Holy Ghost, God and Lord)

Concerto in d (after Vivaldi), BWV 596

(Allegro)
Grave
Fugue
Largo
Finale

Pastorale in F, BWV 590

Passacaglia and Fugue in c, BWV 582

Variations on the Chorale, "O Gott, du frommer Gott," BWV 767
(O God, Thou Faithful God)

Fantasia and Fugue in g, BWV 542

Recital / 11 am **WEDNESDAY, JULY 23**

Performing Arts Center, Santa Catalina School

Repeat of Wednesday, July 16, Program

Recital 11 am **THURSDAY, JULY 24**

Parish Hall, All Saints' Episcopal Church

Repeat of Thursday, July 17, Program

Recital / 11 am **FRIDAY, JULY 25**

Parish Hall, All Saints' Episcopal Church

**INSTRUMENTAL AND VOCAL
CHAMBER MUSIC**

"Paris" Quartet No. 1 in G Georg Philippe Telemann

Grave - Allegro - Grave - Allegro (1681-1767)

Largo - Presto - Largo

Allegro

SUSANNA WATLING, *flute*
SUSAN WILLOUGHBY, *bassoon*
RONALD ERICKSON, *violin*
HAROLD CRUTHIRDS, *cello*
MADELINE INGRAM, *harpsichord*

Duo in G, K. 423

Wolfgang Amadeus Mozart

Allegro (1756-1791)

Adagio

Rondeau

JEREMY CONSTANT, *violin*
STEPHANIE FRICKER, *viola*

La Pastorella

Antonio Vivaldi

(1678-1741)

SUSANNA WATLING, *flute*
JEAN STEVENS, *oboe*
SUSAN WILLOUGHBY, *bassoon*
RONALD ERICKSON, *violin*
RICHARD T. ANDREWS, *contrabass*
MADELINE INGRAM, *harpsichord*

Selections from *The Fairy Queen*

Henry Purcell

(1659-1695)

FESTIVAL CHORALE
PRISCILLA SALGO, *director*
JEREMY CONSTANT, *violin*
MUTSUKO COOPER, *violin*
STEPHANIE FRICKER, *viola*
HAROLD CRUTHIRDS, *cello*
MADELINE INGRAM, *harpsichord*

Recital / 11 am **SATURDAY, JULY 26**

Parish Hall, All Saints' Episcopal Church

**THE COMPLETE SONATAS AND PARTITAS
FOR SOLO VIOLIN (II)**

JOHANN SEBASTIAN BACH
(1685-1750)

CHRISTIANE EDINGER, *violin*

Sonata No. 1 in g, BWV 1001

Adagio

Fuga

Siciliano

Presto

Partita No. 1 in b, BWV 1002

Allemande - Double

Courante - Double

Sarabande - Double

Tempo di Bourrée - Double

Sonata No. 3 in C, BWV 1005

Adagio

Fuga

Largo

Allegro assai

Lectures & Symposia

Lecture / 3 pm **WEDNESDAY, JULY 16**

Parish Hall, All Saints' Episcopal Church

MUSIC OF THE FRENCH BAROQUE

Dr. JOHN HAJDU

Professor of Music, University of California at Santa Cruz

Lecture / 3 pm **THURSDAY, JULY 17**

Parish Hall, All Saints' Episcopal Church

BACH: THE MASS IN B MINOR

Dr. RAYMOND KENDALL

Former Dean, School of the Performing Arts,
University of Southern California

Symposium / 3 pm **FRIDAY, JULY 18**

Parish Hall, All Saints' Episcopal Church

MOZART: THE MARRIAGE OF FIGARO

Dr. RAYMOND KENDALL, *moderator*

Former Dean, School of the Performing Arts,
University of Southern California

Dr. BRUCE LAMOTT

Bach Festival Harpsichordist
Music Instructor, San Francisco University High School

DAVID HAMMOND

Associate Director, American Conservatory Theatre

JAMES H. SCHWABACHER Jr.

Former Tenor Soloist, Carmel Bach Festival
President, Merola Fund, San Francisco Opera

Lecture / 3 pm **WEDNESDAY, JULY 23**

Parish Hall, All Saints' Episcopal Church

MUSIC OF THE FRENCH BAROQUE

Dr. JOHN HAJDU

Professor of Music, University of California at Santa Cruz

Lecture 3 pm **THURSDAY, JULY 24**

Parish Hall, All Saints' Episcopal Church

BACH: THE MASS IN B MINOR

Dr. RAYMOND KENDALL

Former Dean, School of the Performing Arts,
University of Southern California

Symposium / 3 pm **FRIDAY, JULY 25**

Parish Hall, All Saints' Episcopal Church

MOZART: THE MARRIAGE OF FIGARO

Dr. RAYMOND KENDALL, *moderator*

Former Dean, School of the Performing Arts,
University of Southern California

Dr. ALFRED FRANKENSTEIN

Music Critic Emeritus,
San Francisco Chronicle

Dr. BRUCE LAMOTT

Bach Festival Harpsichordist
Music Instructor, San Francisco University High School

DAVID HAMMOND

Associate Director, American Conservatory Theatre

WILLIAM RAMSEY

Professor and Director of Choral Activities,
Stanford University



Concert for Young Listeners / 2 pm

THURSDAY, JULY, 24

Sunset Center Theater

SCOTT MacCLELLAND, *commentator*

Music for Brass Ensemble

CHARLES R. BUBB, Jr., *director*
WILL SUDMEIER, *director*

Music for the Harpsichord

MADELINE INGRAM, *harpsichord*

Selections from Henry Purcell's *The Fairy Queen*

FESTIVAL CHORALE

PRISCILLA SALGO, *director*

Members of the FESTIVAL ORCHESTRA

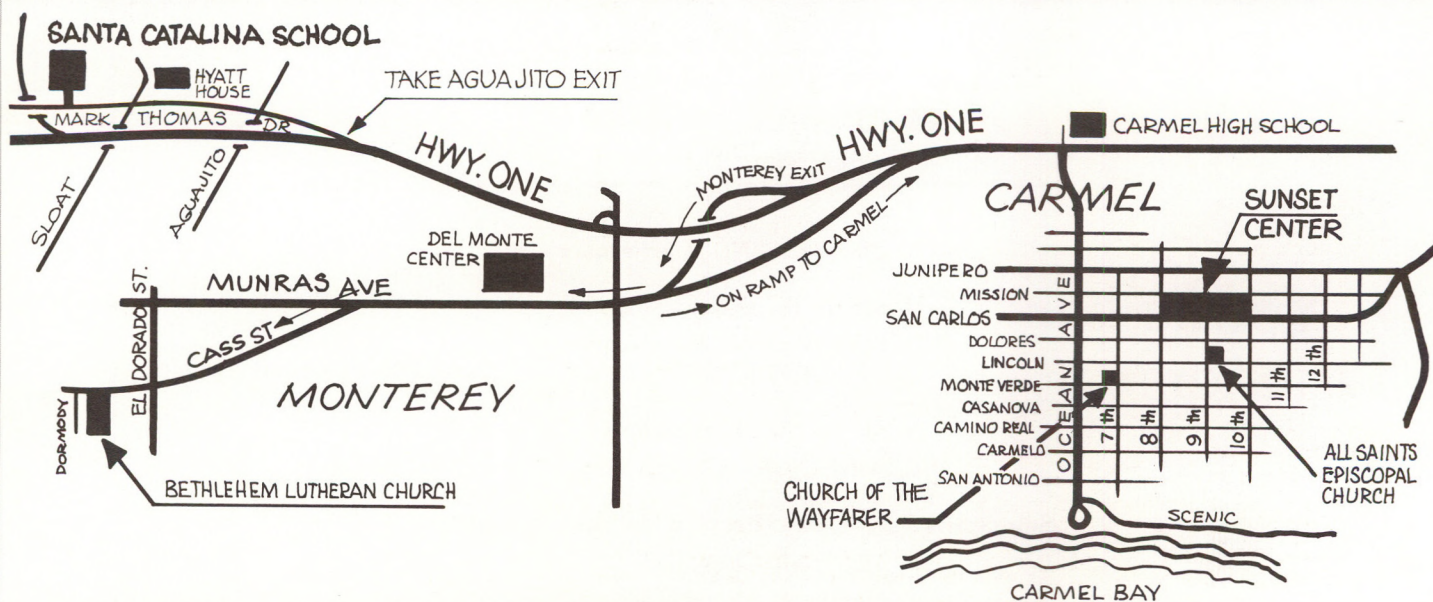
For
Young
Listeners



Tower Music

This season's programs will be drawn from the works of J. S. Bach, De Lassus, Des Prés, Corelli, Gabrieli, Handel, Mouret, Pezel, Purcell, Scheidt, Vivaldi and other composers of the Baroque era. These selections will be played by the Brass Choir either from the tower or the upper terrace each evening approximately one half-hour before the concert. The Brass Choir will be co-directed by Charles R. Bubb, Jr. and Will Sudmeier.

Brass Choir: Charles R. Bubb, Jr., Edward Haug, Charles Daval, Carole Klein, trumpet; Carlberg Jones, Eric Achen, French horn; Will Sudmeier, A. Michael Brown, Kurt Patzner, trombone.





Soloists & Lecturers



THE ALMA TRIO

Organized in 1944 at the estate of Yehudi Menuhin at Alma, California, in the Santa Cruz Mountains, the Alma Trio has traveled to Cuba, Canada, Alaska, New Zealand, Australia, Czechoslovakia, the USSR and most of Western Europe.

The trio's founder, Adolph Baller, arrived in the United States in 1938 and became Mr. Menuhin's accompanist. Mr. Baller began his study of the piano at the age of nine in Vienna. When he was 11, he began giving piano recitals and soloing with major European orchestras, including the Vienna Philharmonic Orchestra at the Salzburg Festivals. With Mr. Menuhin and the Alma Trio, he has appeared in concert all over the world.

Mr. Baller is presently teaching piano and chamber music at Stanford University and the San Francisco Conservatory of Music.

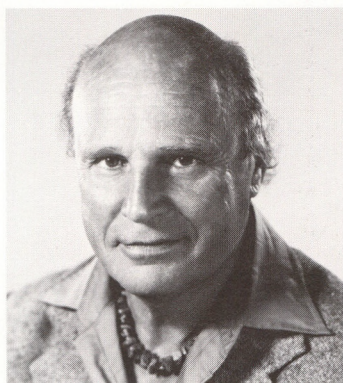
Gabor Rejto first came to the United States in 1939. Since 1954, he has been chairman of the string department of the University of Southern California School of Music. In 1972, he was chosen "Artist-Teacher of the Year" by the American String Teachers Association.

Violinist Andor Toth has been with the Alma Trio for 12 years. He has worked with most major American conductors, appearing as soloist with the Cleveland, Dallas, Houston, Washington symphonies and the Los Angeles Chamber Orchestra. At present, he is first violinist with the New Hungarian Quartet and is professor of music and director of orchestras and opera at Stanford University.

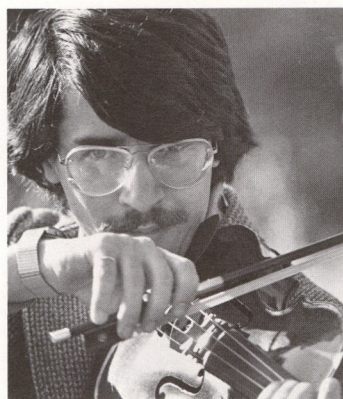
RICHARD T. ANDREWS

Contrabass

This is the twenty-third year that Mr. Andrews has been principal bass for the Festival Orchestra. As principal bass of the San Antonio Symphony, he has also served as program annotator for that organization. Winner of a four-year scholarship at the



Eastman School of Music, he later played principal bass with the San Diego and North Carolina Symphony Orchestras, the Rochester Philharmonic and the National Symphony Orchestra. Mr. Andrews has recently returned from a tour of Mexico with the San Antonio Symphony.



JEREMY CONSTANT

Violin

Presently concertmaster of the American Philharmonia, Jeremy Constant first appeared in the 1979 Festival. Mr. Constant, who is also concertmaster of the Manhattan Savoyard Orchestra and the National Orchestra Association, has toured throughout the United States, Mexico and his native country, Canada.

He studied with Dorothy Pearce, Gerard Kantarjian and Lorand Fenyves in Canada, received a scholarship to study with Ivan Galamian at the Juilliard

School and recently completed studies with Itzhak Perlman in New York.

Mr. Constant gave more than 50 solo performances during the past two years and was the winner of the 1979 DuMaurier Competition in Canada.



REBECCA COOK

Soprano

A native of Chattanooga, Tennessee, Rebecca Cook was a first place winner in 1978 of both the Mercola Opera Program Auditions and the San Francisco Opera Grand Finals. Miss Cook attended Indiana University and has performed with the Indianapolis Symphony, the St. Louis Symphony, the Omaha Symphony and with the San Francisco Bach Choir. An Atlantic Richfield Foundation Affiliate Artist of the San Francisco Opera, she has recently sung in the Western Spring Opera and the American Opera project.



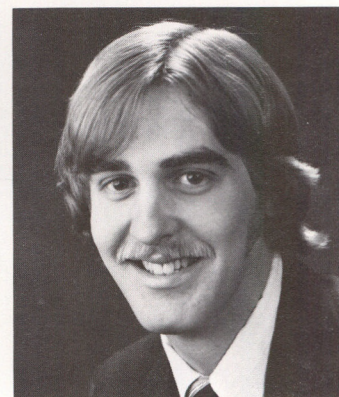
GWEN CURATILO

Soprano

Gwen Curatilo has taught music at California State University, Chico, for the past seven years. She is also Opera Director at that University. Ms. Curatilo attended the University of Illinois, the American Conservatory of Music

in Chicago and Dominican College in Marin County.

She recently produced the world premiere of Ronald McFarland's "The Donner Party" based on an award winning poem by George Keithley. Ms. Curatilo appeared recently with the Marin Symphony under the direction of Maestro Salgo in Benjamin Britten's "Les Illuminations." She has sung with the San Francisco Opera, the San Francisco Spring Opera and the San Francisco Symphony.



CHARLES J. C. DAVAL

Trumpet

A graduate with "Great Distinction" from San Jose State University, Mr. Daval is returning for his third appearance with the Bach Festival. He has performed with the San Francisco Symphony, the San Francisco Opera, the San Jose Symphony, the San Francisco Chamber Orchestra and other musical groups in Northern California. He studied with his father, Charles W. Daval, former principal trumpet of the Bach Festival, and for five years with Edward Haug, the Festival's current principal trumpet. He is presently studying with Vincent Cichowicz in Evanston and will attend Northwestern University Graduate School in the fall.

BROOKS deWETTER-SMITH

Flute

Brooks deWetter-Smith has performed in the United States, Europe, and Asia. He has appeared at Tanglewood, the Salzburg Festival, and in numerous contemporary music festivals. Mr. deWetter-Smith has performed with the North Carolina Symphony, the New Orleans Pops, and with members of the Boston Symphony, among



others. He holds a doctorate from the Eastman School of Music and has studied with Jean-Pierre Rampal. Currently, he is a member of the music faculty of the University of North Carolina at Chapel Hill.



RAYMOND DUSTÉ
Oboe, Oboe d'amore

Raymond Dusté returns this year for his 25th season with the Festival. He is a member of the San Francisco Opera Orchestra and director of the Bach to Mozart Chamber Ensemble and the California Wind Quintet. He is a professor at California State University, San Francisco and teaches privately. He also teaches at Stanford University. Mr. Dusté studied at the San Francisco Conservatory of Music with Merrill Remington and in Philadelphia with Marcel Tabuteau. His recordings include the Fantasy album, "Fly with the Wind," performed by jazz pianist McCoy Turner and the San Francisco Symphony.

CHRISTIANE EDINGER
Violin

Born in Berlin, Christiane Edinger began studying the violin at the age of five. Winner of the 1975 German Critics Award for Music

she was cited for excellence in both the classical and contemporary repertoire. She has appeared with the Boston Symphony Orchestra, the Los Angeles Chamber Orchestra, and the symphonies of Pittsburgh and



Milwaukee. In Europe her recent appearances have been with the Stuttgart Orchestra, the Munich Radio Symphony, the Berlin Symphony and the RAI Orchestra of Milan. Miss Edinger records for Orion Master Recordings.



THOMAS GOLEEKE
Tenor

Thomas Goleeke, who first participated in the Festival in 1960, is a music educator as well as performer. He is Professor of Music at the University of Puget Sound. Active in recitals as a director and participant in the Northwest, Mr. Goleeke is well known for his performances of 20th century works and for his translations and performance of Bach works. He is the newly appointed conductor of the University of Puget Sound-Tacoma Civic Chorus. He is also conductor/director of the University of Puget Sound Opera Theatre.

ROBERT GOODLOE
Baritone

Since winning the Metropolitan National Auditions in 1964, Robert Goodloe has sung more than 40 roles with the Metropolitan Opera. Educated originally as a journalist at Northwestern University, where he earned both undergraduate and graduate degrees, he began his singing career in the early 1960's, performing in college opera productions at Simpson College in Iowa, where he was serving



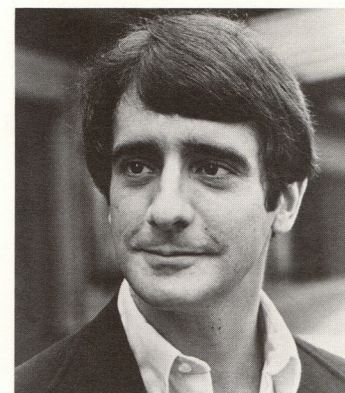
as publications director. He also performed with the Des Moines Civic Opera. Mr. Goodloe has performed in recitals throughout the United States and as a soloist with numerous symphony orchestras, including the Cleveland and Minnesota orchestras and the National Symphony Orchestra of Washington, D.C.



THOMAS HALL
Viola

First playing in the Festival Orchestra in 1953, Thomas Hall returned in 1970 and has been principal violist for the past ten seasons. Professor of Music at Chapman College, he is also Chairman of the Music Department and has taught at the

college since 1968. He received his master's and doctoral degrees from the University of Southern California and was violist with the Illinois String Quartet for a number of years. He appears frequently with the Chapman College Chamber Players and Chapman Symphony Orchestra.



DAVID HAMMOND
Stage Director

Since David Hammond staged last summer's Bach Festival presentation of *The Magic Flute*, his assignments have included the directing of *The Crucifer of Blood*, the hit Sherlock Holmes play, for the American Conservatory Theater in San Francisco, where he has been a director and teacher for the past six years.

He has also directed for the Lincoln Center Student Program and the Pacific Conservatory of the Performing Arts; has staged opera productions for the San Francisco Spring Opera, the Aspen Music Festival and the Tanglewood Festival, and has taught and directed for the Juilliard School, the University of Washington and the State University of New York.

Mr. Hammond is a magna cum laude graduate of Harvard University and holds a Master of Fine Arts degree from the Carnegie-Mellon University Drama School.

EDWARD HAUG
Trumpet

A specialist in the Baroque trumpet, Edward Haug returns to the Festival for his twenty-third year. Mr. Haug plays with the San Francisco Opera Orchestra and is principal trumpet of the Marin Symphony. He has taught for many years at the San Francisco Conservatory of Music



and now, as a part-time resident of the Monterey Peninsula, is a faculty member of the Community School of Music. He has recently appeared with the Bach to Mozart Group and the Camara Brass Quintet. He records for Deutsche Gramophone, Phillips, Fantasy and San Francisco Records.



KAAREN HERR ERICKSON
Soprano

After witnessing a performance of Pocket Opera's Production of Verdi's *Stiffelio*, a reviewer described Kaaren Erickson as having "the kind of a soprano voice around which cults form." A native of Seattle, Ms. Erickson has won many awards on the national level and is in demand for recital, opera and concert performances. After attending Western Washington University for four years, she studied with Martial Singher in Santa Barbara. She was a finalist in this year's Metropolitan Opera Auditions at both the San Francisco District and Western Regional levels. First place winner in the 1978 Fresno Philharmonic/Rotary Young Artist Competition, she went on that year to win both the San Francisco District Metropolitan Auditions and the Henry Holt Memorial Auditions. She has

participated in three Music Academy of the West summer workshops and has sung the role of Susanna with Euterpe Opera in Los Angeles.



MARTHA JANE HOWE
Contralto

A native Californian, Miss Howe has studied both in her home state and at the Indiana University Opera School. She was a participant in the 1978 San Diego Opera Center and recently appeared with Beverly Sills in the world premiere of Menotti's *LA LOCHA*. Since appearing with the Festival in 1979, Miss Howe has won first place in her District Metropolitan Auditions and was first recipient of the Hawk Music Scholarship. Recent performances include *The Connoisseur's Handel* and a Lieder recital at Point Loma College.



MADELINE INGRAM
Harpsichord

Returning this year for her fifth season with the Festival, Madeline Ingram is artist-in-residence with the San Mateo County Chamber Music Society. She has performed with Ars Antiqua and the Bach Festival, both of Rochester, N.Y., and in New Jersey with the Madrigal Singers and the Friends

of Early Music. With degrees from the Eastman School of Music and Western Reserve University, Mrs. Ingram has taught privately and at Eastman and Oberlin Conservatory. She recently performed a series of recitals on the San Francisco Peninsula.



DOUGLAS ISCHAR
Cello

Since performing at the Festival last year as principal cellist, Douglas Ischar has completed two West Coast sonata tours with pianist Roslyn Frantz. He studied cello with Lawrence Lesser, Gabor Rejto, Edgar Lustgarten and Joan Dickson. He has recorded for Orion Records and the Swedish Radio and was principal cellist with the Malmö Symphony Orchestra in Sweden from 1970-1977. He has performed in festivals at Dartington, England; Bolnas, Sweden; Tanglewood, Mass., and at the White Mountain Festival in New Hampshire. He has performed as soloist with orchestras and in recitals in Sweden, Denmark, England, Ireland and the United States.



CARLBERG JONES
French Horn

Carlberg Jones has performed with many groups in the San

Francisco Bay Area including the San Francisco Symphony, and the Opera and Ballet orchestras. In addition to extensive chamber music performances, he has appeared as a soloist with the San Francisco Chamber Orchestra and the Sinfonia of Northern California. Mr. Jones teaches instrumental music in the Oakland Public Schools system. He has studied at the Manhattan School of Music, the University of Northern Colorado and in Europe.



GWENDOLYN JONES
Mezzo-Soprano

Following graduation from Oklahoma City University, Gwendolyn Jones joined the San Francisco Opera and has been a resident member for the last eight years. She has also appeared with the opera companies of San Diego, Seattle, Portland, Philadelphia, Minnesota, and Virginia.

A frequent concert soloist, she has appeared with the San Francisco Symphony, with the Chicago Symphony in Carnegie Hall, and special appearances with the San Francisco Ballet and the American Ballet Theater. Miss Jones' ninth season with the San Francisco Opera will include roles in "The Magic Flute," "Jenufa," and "Frau ohne Scatten."

JEFFREY KAHANE
Piano

Pianist Jeffrey Kahane first gained international attention by winning the 1977 Clara Haskil Competition in Switzerland. Since then he has been enjoying a successful career performing solo recitals and chamber music concerts throughout the United States and abroad.

A native of Los Angeles, Mr.

Kahane studied with Howard Weisel, Jakob Gimpel and, at the Juilliard School, with the late Irvin



ARTHUR KREHBIEL
French Horn

Freundlich. Most recently, he completed his studies in London with Peter Feuchtwanger.

His numerous concerto performances include appearances with the San Francisco Symphony with conductor Michael Tilson Thomas and with the Oakland Symphony under Calvin Simmons.



DR. RAYMOND KENDALL
Lecturer

Formerly Dean of the School of Performing Arts at the University of Southern California, and Executive Director of the Young Musicians Foundation of Los Angeles, Dr. Raymond Kendall is now a frequent consultant for the Senior Commission of the Western Association of Schools and Colleges and for the Cultural Presentations Division, International Communication Agency. Dr. Kendall holds graduate degrees from Stanford and Cornell Universities and an honorary Mus. Doc. from Occidental College. This is his 16th year as lecturer at the Festival.



BRUCE LAMOTT
Harpsichordist

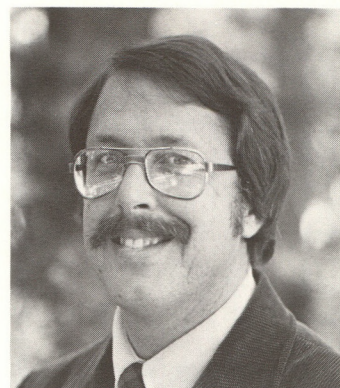
Returning this year for his seventh season with the Festival as harpsichordist and lecturer, Bruce Lamott has performed with the Marin Symphony, the William Hall Chorale, the Stanford

Chamber Orchestra and the Stanford Opera Theater. A former member of the music faculty at the University of California, Davis and director of the University's Early Music Ensemble, he will become the music instructor at San Francisco University High School this fall. He also instructs the course, "The Music of Bach in History and Performance," offered by UC Santa Cruz Extension in conjunction with the past two Festivals. Dr. Lamott received his Ph.D. in Musicology from Stanford University in June. He is currently serving as organist and choir director of the Congregational Church of San Mateo.



ROBERT LOPEZ
Bass

A finalist in both the San Francisco Opera regional Final Auditions and the Metropolitan Opera Western Regional Finals, Robert Lopez returns to the Festival for his second year. He has performed with the Robert Wagner Chorale, the Los Angeles Bach Festival and is active in the Los Angeles area as a soloist. His opera repertoire ranges from Porgy to Mephistopheles and from Friar Lawrence in "Romeo and Juliet" to Don Alphonso in "Cosi fan Tutte."



SCOTT MacCLELLAND
Commentator, Music for Young Listeners

For the past seven years, Scott MacClelland has been classical music director of KWAV/Stereo 96.9 in Monterey. Currently he is teaching Music Appreciation at Monterey Peninsula College and Hartnell College. He is music columnist and critic for the Carmel Pine Cone.



LINN MAXWELL
Mezzo-soprano

Linn Maxwell majored in music education at the University of Maryland and earned a master's degree at the Catholic University. In 1977 Miss Maxwell won the "Joy in Singing" competition, the



**43rd
CARMEL
BACH
FESTIVAL
1980**

award being a recital at Lincoln Center. In addition to this award, she has been a prize-winner at the Toulouse Competition and the International Competition in Barcelona. Miss Maxwell has performed with several European opera companies and the San Francisco Opera. Her symphony engagements have included performances with the Minnesota Orchestra, Seattle Symphony, and the National Symphony. Most recently, she appeared at Lincoln Center in Bach's St. Matthew Passion with the Musica Sacra Society.



MARY-ESTHER NICÓLA
Soprano

Director of a church choral group and soprano soloist at La Jolla Presbyterian Church, Mary-Esther Nicóla also finds the time to perform frequently in recital and oratorio throughout Southern California. She has been a soloist with San Diego Symphony, Escondido Oratorio Society, William Hall Chorale, and San Diego Light Opera Association. She is returning for her nineteenth appearance at the Festival.



MAYUMI OHIRA
Violin

A native of Japan, Mayumi Ohira

began studying the violin at the age of four. In 1976, she came to the United States to study with Stuart Canin in San Francisco. She has performed at Tanglewood and with Leonard Bernstein. Gunther Schuller and as concertmaster with Seiji Ozawa. Miss Ohira is active in Northern California chamber orchestras. This is her second appearance at the Festival.



THEODORE OIEN
Clarinet

Theodore Oien, principal clarinetist of the Winnepeg Symphony Orchestra since 1971, studied at the University of Cincinnati with Richard Waller and was later awarded the Master of Music. Mr. Oien is a faculty member of the University of Manitoba and a frequent concerto performer and chamber music soloist on cross-Canada radio broadcasts. This is his seventh season with the Camel Bach Festival.



WILLIAM RAMSEY
Baritone

Following his Carnegie Hall debut, William Ramsey went on to make appearances at Town Hall, the Metropolitan Museum of Art, Lincoln Center and, several times

more at Carnegie Hall. He has appeared as baritone soloist with Robert Shaw, Roger Wagner, Helmut Rilling and a number of symphony orchestras, including the Monterey County Symphony, the San Jose Symphony and the Marin Symphony. Mr. Ramsey has also appeared with the California Bach Society and has recorded with Leonard Bernstein, Paul Hindemith and Igor Stravinsky. Currently serving as Director of Choral Activities and Chairman of the Voice Committee at Stanford University, Mr. Ramsey publishes frequently in professional music journals.

He is returning this year for his fourth season with the Festival.



DAWN RYKERT
Soprano

In 1973 Dawn Rykert received first place in the National Youth Music Festival in Vienna resulting in a full scholarship to continue music studies at California State College, Stanislaus. Miss Rykert has sung leading roles with the Modesto Symphony. Recently she was the recipient of the Modesto Symphony Young Artist's Award.



WILL SUDMEIER
Trombone

The versatile Will Sudmeier has

been playing trombone professionally for 34 years. He has served as principal trombonist with the San Francisco Symphony and as staff trombonist with CBS Radio and ABC-TV.

A native of Oakland, Mr. Sudmeier performs regularly with the San Francisco Civic Light Opera, the Marin Symphony, Spring Opera Theatre of San Francisco, the Bay Bones Trombone Choir and several jazz groups.

For the past 12 years, Mr. Sudmeier has served as a lecturer in music at San Francisco's State University and has published a number of arrangements and transcriptions for the trombone.

The Festival's principal trombonist, he returns this year for his fourth season.



ELWOOD THORNTON
Bass-Baritone

Elwood Thornton has appeared with the San Francisco Spring Opera, the Opera Company of Philadelphia and is a regular member of Donald Pippin's Pocket Opera in San Francisco. In 1979 he was chosen as one of twenty winners in the OPERA America Auditions held in Miami. As a student of Adah Maes Curran he presently studies with James Schwabacher. A resident of San Francisco, he divides his time between performing and private teaching.

DIANE THOMAS
Soprano

Returning this year for her seventh appearance with the Festival, Diane Thomas has performed in Bach oratorios with Richard Westenburg and the Master Chorale at the Los Angeles Music Center, with Keith Clark and the



Pacific Chamber Orchestra, with the Long Beach Bach Festival and with Roger Wagner and the UCLA Chorus. She received the Los Angeles Music Teachers Association Award while attending George London's master classes at the University of Southern California. Miss Thomas is a member of and soloist with "I Cantori," a professional group of singers and instrumentalists specializing in early and contemporary music, and was soloist with the William Hall Chorale and Orchestra in a performance of a recently discovered version of Vivaldi's *Discofunicat*.



ILANA VERED
Piano

Ilana Vered was born in Tel Aviv, Israel. Her mother was a concert pianist from Russia and her father a violinist from Poland. After playing a Haydn sonata from memory at the age of three, she was recognized as a child prodigy. At the age of 13, she was sent to Paris to study at the National Conservatory on a grant from the Israeli government. After moving to the United States in 1957, she studied with Rosina Lhevinne at the Juilliard School and made her New York debut in 1963. A short time later she abandoned the

piano to take up the study of painting in Paris and did not play the instrument in public for six years. Since returning to music, she has appeared with many of the world's top orchestras, including the Chicago, Boston, Pittsburgh and San Francisco symphonies; the Cleveland Orchestra, the Los Angeles Philharmonic, the London Philharmonic, the Munich Philharmonic and the Orchestre de la Suisse Romande. In addition to participating in several European festivals, she opened the 1979 Meadowbrook Festival with the Detroit Symphony under the baton of Michael Tilson Thomas and has appeared at the Hollywood Bowl as soloist on two occasions.

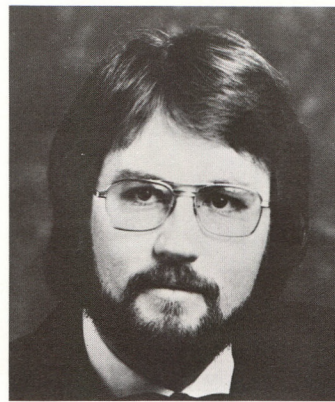


MARK VOLKERT
Violin

A member of the Festival Orchestra in 1970 and 1971, Mark Volkert has been assistant concertmaster since 1974. He is a graduate of Stanford University and a student of Stuart Canin. As concertmaster and soloist with the Stanford Chamber Orchestra and Stanford Symphony, Mr. Volkert won an audition during his junior year for a chair in the San Francisco Symphony Orchestra. He is now in his eighth year with that orchestra and is assistant principal of the second violin section. In addition, he is concertmaster and soloist with the Inverness Festival Orchestra and the San Francisco Bach Festival Orchestra. Recently Mr. Volkert was commissioned to compose an original work for the Paul Masson "Music at the Vineyards" series.

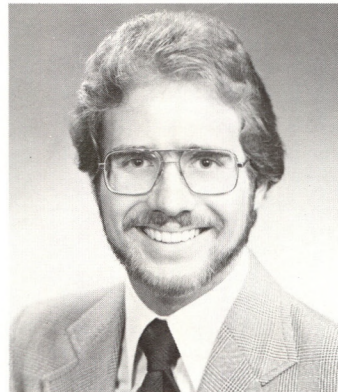
GREGORY WAIT
Tenor

Returning for his tenth Bach Festival, Gregory Wait has just



completed his first year as Lecturer in Voice and Choral Conducting at Stanford University. He has appeared extensively in Northern California in concert and recital engagements including Beethoven's "Ninth Symphony" with Maestro Salgo and the Modesto Symphony.

A graduate of Chapman College, Mr. Wait is a past winner in the West Coast Regional Metropolitan Opera auditions. In addition to his Festival activities, he is well known on the Monterey Peninsula as a Vocal/Choral Clinician at the Lyceum Choral Workshop, to which he returns this year. He is featured soloist on the Crystal Album, "American Contemporary Sacred Music," with the Camarata of Los Angeles.



JAMES WALKER
Organ

James Walker began studying music at the age of six. He studied piano with Evelyn Paddock Smith and organ with Marcia Hannah Farmer and Ladd Thomas. A graduate of the University of Southern California School of Music, he has won numerous awards, including the 1975 and 1979 organ competition of the Los Angeles Chapter, American Guild of Organists as well as the Far Western Regional

competition. Mr. Walker has been organist at the Westwood Presbyterian Church in Los Angeles since 1974 and is also associate college organist at Occidental College.



SUSAN WILLOUGHBY
Bassoon

Susan Willoughby, a Festival participant from 1970 to 1974, returned in 1978 as principal bassoonist. She received her bachelor's degree from the Curtis Institute of Music, Philadelphia, and studied with Thom de Klerk of the Concertgebouw Orchestra as a Fulbright Scholar in the Netherlands. She received her master's degree from Stanford University.

Miss Willoughby has been principal bassoonist with the Israel Philharmonic Orchestra, the Baltimore Symphony and the Chamber Symphony of Philadelphia. She has performed for two seasons with the San Francisco Symphony and has been principal bassoonist with the San Jose and Oakland symphonies.

The Lyceum Summer Music Workshops



For many students, summer vacation is a time for sunshine and leisure. But for the participants in the summer choral and instrumental workshops, co-sponsored by the Lyceum of the Monterey Peninsula and the Carmel Bach Festival, summer becomes a dream come true. Under the inspiring directorship of Maestro Sandor Salgo, music students from the Monterey Peninsula, Salinas, and a few from out of state who are able to stay with local friends, had the opportunity of attending the choral and instrumental workshops where in three weeks' time they had the chance to read more music than in an entire school year. They have received instruction in music theory and history, ensemble singing and playing, private lessons, sectional rehearsals and conducting. They have read, played and sung scores from the Festival Program as well as many other forms of music. Chosen at spring auditions for their natural abilities and outstanding talent, rather than level of experience, these young musicians spent about 27 hours each week with professional musicians who devoted their time and talent to the workshops.

The Choral Workshop, under the direction of Mrs. Priscilla Salgo, enjoyed the facilities of the Church of the Wayfarer from June 16 through July 3. The Instrumental Workshop, under the direction of Mr. Fred

Schlichting from Tacoma, Washington, met at All Saint's Episcopal Church from June 23 through July 11.

These workshops are possible only through the generous support of the Monterey Jazz Festival (since 1966), The Bing Crosby Youth Fund, The David and Lucille Packard Foundation, 39 Craftsmen of Monterey County, and a number of individual donors and various service clubs on the Monterey Peninsula. These contributions also make it possible for the Lyceum Music Committee to offer scholarships.

The Lyceum of the Monterey Peninsula is a volunteer, non-profit organization providing seminars and special workshops for gifted, talented and highly motivated young people during the school year and summer months. The highly qualified leaders are artists, professors, craftsmen, writers, scientists and other professionals who devote their time and expertise on subjects ranging from Bach to wildflowers and from computers to veterinary medicine. They make possible an offering this past year of over 218 seminars and workshops with an enrollment of over 2,000 students. Supported solely by donated funds from the community, the Lyceum program supplements the regular curriculum in the schools and provides the opportunity for students to discover and develop special interests and talents.

Lyceum of the Monterey Peninsula and the Carmel Bach Festival

Sandor Salgo
Executive Director

SUMMER CHORAL WORKSHOP

June 16-July 3, 1980

Priscilla Salgo, Director

INSTRUCTORS: Nancy Wait, *Soprano*; Catherine Stoltz, *Alto*;
Gregory Wait, *Tenor*; Elwood Thornton, *Bass*; Arline Arrivé, *Accompanist*.

STUDENTS

Victoria D'Amelio, <i>Soprano</i>	Lynnie Kramer, <i>Alto</i>
Roli Alele, <i>Soprano</i>	Frances Lane, <i>Soprano</i>
Theresa Brady, <i>Soprano II</i>	Paige Levitt, <i>Soprano</i>
John Bradley, <i>Tenor</i>	John Lo Manto, <i>Tenor</i>
Mark Burroughs, <i>Tenor</i>	Judy Nicita, <i>Soprano</i>
Nilufer Cicin, <i>Soprano</i>	Cindy Norstrum, <i>Alto</i>
Scott Clegg, <i>Baritone</i>	Mark Pepple, <i>Tenor</i>
John Cross, <i>Baritone</i>	Debbie Peters, <i>Soprano</i>
Mona Davi, <i>Soprano II</i>	Leberta Renfro, <i>Mezzo-Soprano</i>
Andrea Eppel, <i>Soprano</i>	Sandy Sandoval, <i>Alto</i>
Anne Girard, <i>Soprano</i>	Jennifer Trahan, <i>Soprano</i>
Kelly Flinn, <i>Soprano</i>	Ingrid Tyson, <i>Alto</i>
Katie Forbes, <i>Soprano</i>	Kaori Uyeda, <i>Soprano</i>
Jeffrey Haas, <i>Bass</i>	Karen Weitzman, <i>Soprano</i>
Lawrence Karnow, <i>Bass</i>	Sherry Woodard, <i>Soprano</i>

SUMMER INSTRUMENTAL WORKSHOP

June 23-July 11, 1980

Fred Schlichting, Director

INSTRUCTORS: Marilyn Robinson Sevilla, *Strings*; Fidel Sevilla, *Strings*; Shirley Douty, *Strings (Cello)*; Carole Klein, *Brass*; Susanna Watling, *Woodwinds*; Charles Babbs, *Theory*.

STUDENTS

Mark Angel, <i>Trumpet</i>	Barbara Martin, <i>Violin</i>
Alan Arrivé, <i>Cello</i>	Elisabeth Marty, <i>Violin</i>
Jennifer Banks, <i>Cello</i>	Peter Meyers, <i>Clarinet</i>
David Bayes, <i>Trumpet</i>	Tina Mitchell, <i>Violin</i>
Leah Bayes, <i>Violin</i>	Marcus Nance, <i>Clarinet</i>
Alice Butzlaff, <i>Violin</i>	Jeanne Padgett, <i>Cello</i>
Stephanie Butzlaff, <i>Violin</i>	Ben Paik, <i>Violin</i>
Jennifer Creamer, <i>Violin</i>	Brian Penn, <i>Violin</i>
Dawn Doney, <i>Violin</i>	Sofia Ramos, <i>Violin</i>
Edward Doolittle, <i>Trumpet</i>	Laurie Renfro, <i>Violin</i>
Ron Edwards, <i>Trumpet</i>	John Sevilla, <i>Cello</i>
Annamarie Heller, <i>Clarinet</i>	Jann Shelby, <i>Flute</i>
Lisa Henderson, <i>Flute</i>	Kendra Sikes, <i>French Horn</i>
Jennifer Henson, <i>Violin</i>	Tara Speiser, <i>Flute</i>
Emily Knoles, <i>Flute</i>	Marsha Story, <i>Violin</i>
Andrea Koehler, <i>Violin</i>	Gary Tyrnauer, <i>Oboe</i>
Tracy Le Blanc, <i>Violin</i>	Amy Waller, <i>Violin</i>
Chip Lenno, <i>String Bass</i>	Michelle Walters, <i>French Horn</i>
Rosemarie Lewis, <i>Violin</i>	Sarah Welch, <i>Violin</i>
Mary Logoreci, <i>Violin</i>	Karin Wong, <i>Clarinet</i>

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Historical Instruments

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments; some of them made by early instrument makers; others are modern reproductions.

Descriptions have been provided by the artists who play these instruments and whose names appear in the corresponding entries.

BAROQUE ORGAN (Bethlehem Lutheran Church, Monterey). Laukhuff organ, made in West Germany to specifications drawn by John West of San Francisco and Prof. Gehrke of Concordia College in Oakland.

A "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long, thin rods (trackers) connecting the keyboard and the pipes. The only electrical requirement is the current to the blower. 22 stops, 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

CELLO (Douglas Ischar)

H.C. Silvestro, Paris, 1886.

CELLO (Harold Cruthirds).

Giovanni Grancino, Milan, Italy, 1712.

HARPSICHORD (Carmel Bach Festival). Made in 1975 by Eric Herz in Cambridge, Massachusetts, modeled after an 18th century

harpsichord, with a 16' stop, by the North German builder Hass.

Anonymous donor.

Two manuals; two 8', one 4', one 16', one nasale stop; two lute (buff) stops. 8' and 16'; all stops pedal-operated.

HARPSICHORD (Carmel Bach Festival). Made by Wittmayer in Gartenburg, Germany, Bequeathed by Mrs. Helen Fuller.

One manual; one 8', one 4', one lute (buff) stop.

HARPSICHORD (Madeline Ingram). Made in 1972 by Eric Herz in Cambridge, Massachusetts, modeled after an 18th-century harpsichord, with a 16' stop, by the North German builder Hass.

Two manuals; two 8', one 4', one 16', one nasale stop; two lute (buff) stops, 8' and 16'; all stops pedal-operated.

HARPSICHORD (Bruce Lamott).

Built in 1968 by Richard Merz;

rebuilt in 1975 by Herbert Myers.

Copy of a French instrument of the mid-18th century.

Two manuals; two 8', one 4', one lute (buff) stop; all stops hand-operated.

OBOE D'AMORE (Raymond Dusté). Modern reproduction by Marigaux in France, 1967.

OBOE D'AMORE (Raymond Dusté). Modern reproduction by Lorée in Paris, France, 1972.

OBOE D'AMORE (Jean Stevens).

Modern reproduction by Lorée in Paris, France, 1974.

ORGANO DI LEGNO (Carmel Bach Festival). Designed and constructed by Otto Rindlisbacher in Zurich, Switzerland. Gift of Emile Norman and Brooks Clement.

"Organo di legno" or "wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a small reed organ. The Rindlisbacher used in the Carmel Bach Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedeckt 8', Rohrflöte 4' and Principal 2'. The two lower octaves of the Gedeckt 8' are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement.)

VIOLA (Thomas Hall). Northern Italian instrument, 18th century; maker unknown.

VIOLIN (Rosemary Waller).

Joannes Baptista Gabrieli, Florence, Italy, 1763.

VIOLIN (Mutsuko Cooper). Copy of a Nicholas Lupot violin by Nicholas Guillaume, 1812.

Acknowledgments

The Carmel Bach Festival, Inc., wishes to express its deepest appreciation to the following organizations and individuals: All Saints' Episcopal Church • Carmel Mission Basilica • Church of the Wayfarer • Bethlehem Lutheran Church • Santa Catalina School • First Presbyterian Church of Hollywood.

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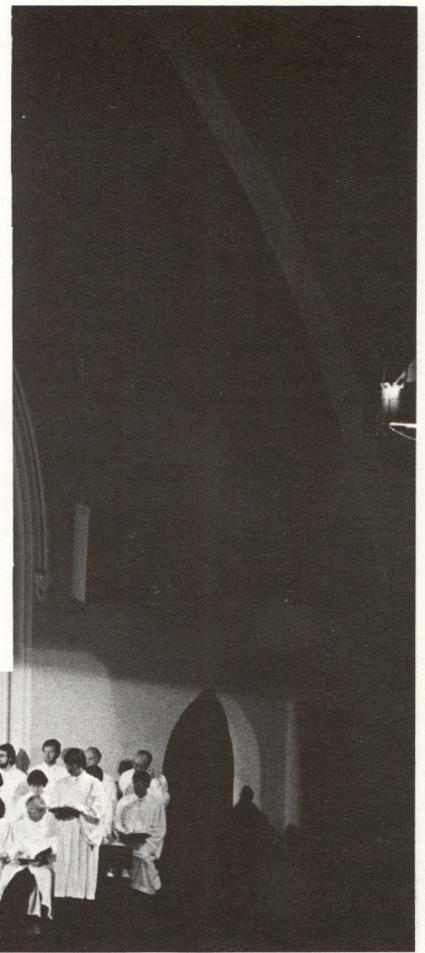
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Robin Coventry, one of the many fine artists exhibiting at the Coast Gallery, has caught the atmosphere of the gallery perfectly in this drawing. Nestled into the side of a mountain, on a truly spectacular coastline, it is a magnificent setting for the many fine art objects displayed within. Henry Miller's lithographs and serigraphs are featured in a year long exhibition of his works. The sculptured animals of Loet Vanderveen and the bronze figures of James Hunolt compliment the unusual Neanderthal Furniture designed by Ken Green. Gary Koeppel's old world candles and holders are surrounded by unique hanging pots and windchimes for your garden. The fine handcrafted jewelry of Douglas May and Muriel Jenny are displayed amidst exotic hardwood boxes by Dean Santner and Fred Buss, along with sculptures by Frank Lloyd Wright and Gordon Newell. There is much more, unusual things for your home or yourself, which will make the Coast Gallery an experience you will never forget.

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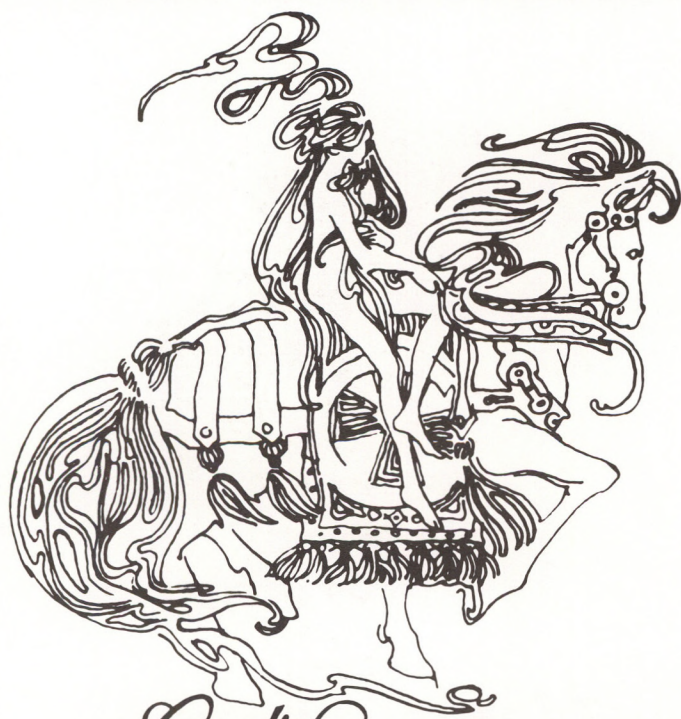
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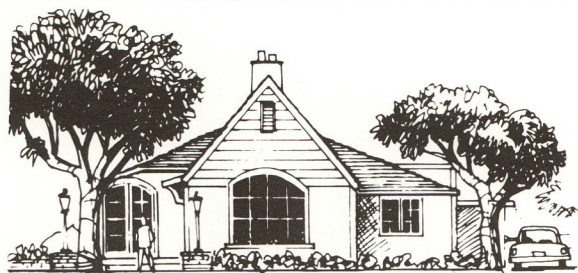
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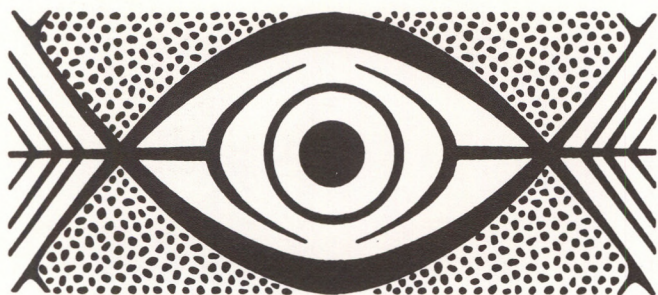
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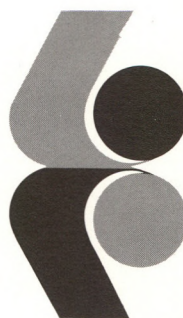


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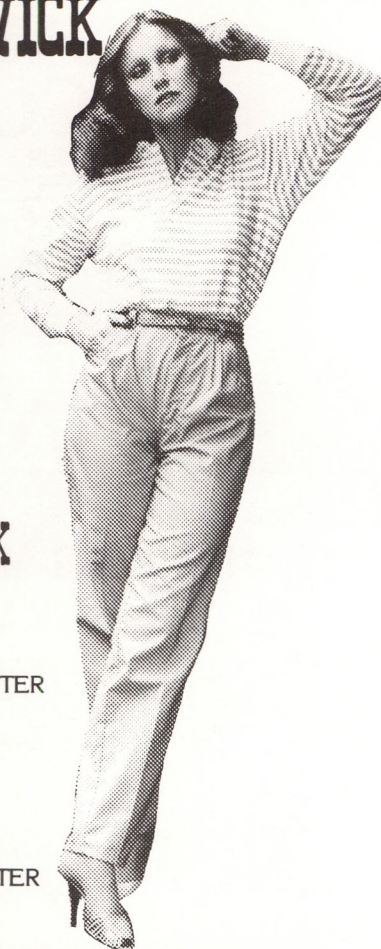
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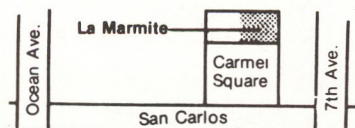
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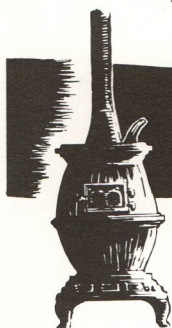
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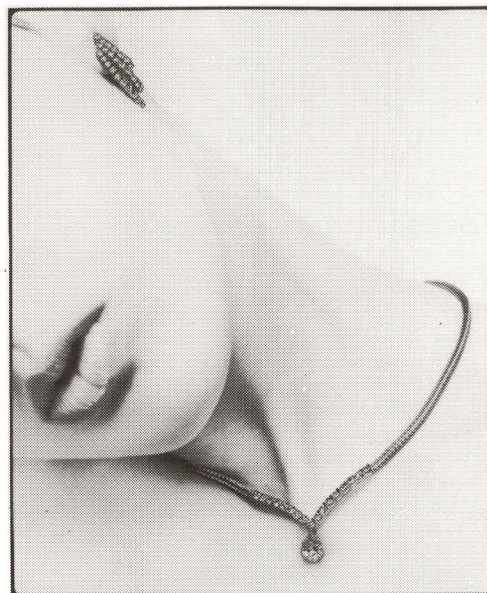
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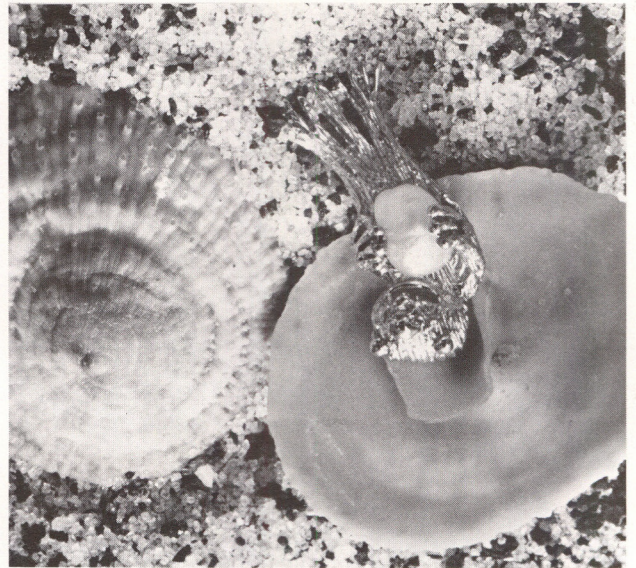
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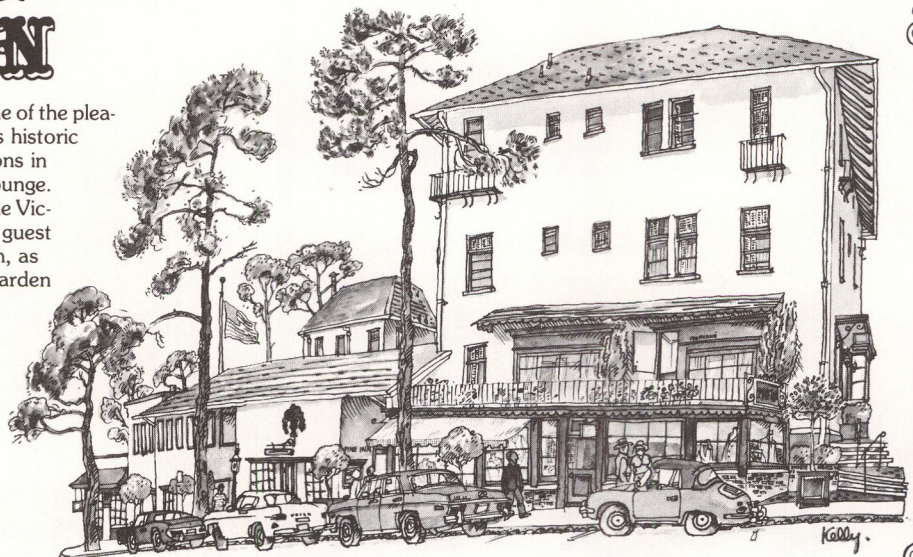
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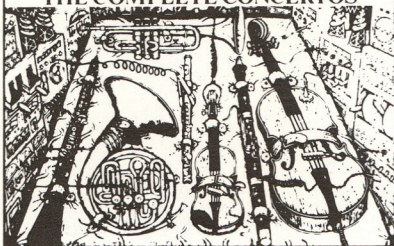
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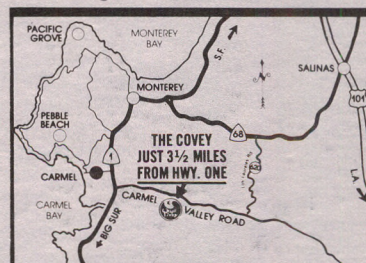
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